

af-
ALBION and ALBANIUS:

A N

O P E R A.

O R,

Representation in MUSICK.

Set by LEWIS GRABU, Esquire;

Master of His late *MAJESTY's* Musick.



LICENSED;

Ro. L'Estrange.

March 15. 1687.

L O N D O N,

Printed for the Author, and are to be sold at the Door of the *Royal Theater*; and by
William Nott, Bookseller in the *Pall-Mall*; 1687.

ALBION and ALBANY

A N

OPERA

O R

Representation in MILK

Set by LEWIS GRANT

Master of His Majesty's Theatre



THE END

1793

Printed

Printed for the Author, and sold at the Theatre, in the City of London.



TO THE KING.

SIR,



Ever the Shipwreck of all my fairest Hopes and Expectations, in the Death of the late King my Master, Your Royal Brother of ever Blessed Memory, the only Consolation I have left, is that the Labour I have bestowed in this Musical Representation, has partly been employ'd in paying my most humble Duty to the Person of Your most Sacred Majesty. The happy Invention of the Poet furnish'd me with that Occasion: The feign'd Misfortune of two Persecuted Hero's, was too thin a Veil for the Moral not to shine through the Fable; the pretended Plot, and the true Conspiracy, were no more disguis'd on the private Stage, than they were on the publick Theater of the World. Never were two Princes united more straightly together in common Sufferings from ungrateful and Rebellious Subjects. The nearness of their Blood was not greater than the conformity of their Fortunes: But the Almighty has receiv'd the one to his Mercy in Heaven, and rewarded the Constancy and Obedience of the other here below: Vertue is at last Triumphant in both places. Immortality is actually possess'd by one Monarch; and the other has the Earnest of it, in the Type of Earthly Glory. My late gracious Master

DEDICATION.

was pleas'd to encourage this my humble Undertaking, and did me the Honour to make some Esteem of this my Part in the Performance of it: Having more than once condescended to be present at the Representation, before it came into the publick View. Your Majesty has been also pleas'd to do me the same Honour, when it appear'd at Your Theater in greater Splendour, and with more advantages of Ornament: And I may be justly proud to own, that You gave it the particular Grace of Your Royal Protection. As the Subject of it is naturally magnificent, it could not but excite my Genius, and raise it to a greater height, in the Composition, even to surpass it self: At least, a vertuous Emulation of doing well, can never be so faulty, but it may be excus'd by the Zeal of the Undertaker, who laid his whole Strength to the pleasing of a Master and ~~and~~ **Superaign**. The only Displeasure which remains with me, is, that I neither was nor could possibly be furnish'd with variety of excellent Voices, to present it to Your Majesty in its full perfection. Notwithstanding which, You have been pleas'd to pardon this Defect, as not proceeding from any fault of mine, but only from the scarcity of Singers in this Island. So that I have nothing more at this time to beg, than the continuation of that Patronage, which your Princely Goodness hath so graciously allow'd me: As having no other Ambition in the World, than that of pleasing You, and the desire of shewing my self on all possible occasions, and with the most profound Respect, to be

Your MAJESTY'S

Most humble, most obliged, and

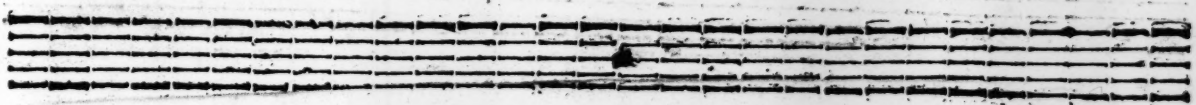
Most obedient Servant,

LEWIS GRABU.

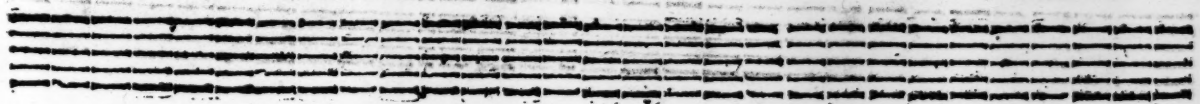
AYRES before the OPERA.



The Bass continued.



The Bass continued.

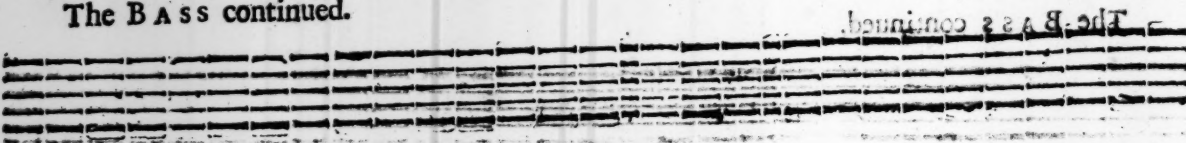


Ayres before the OPERA.

The Bass continued:



The Bass continued.

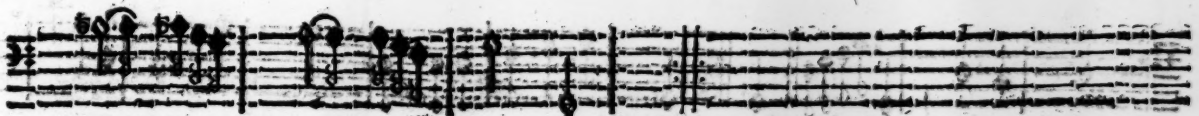
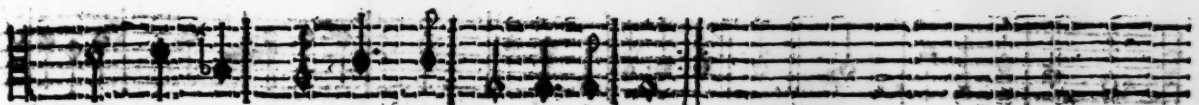
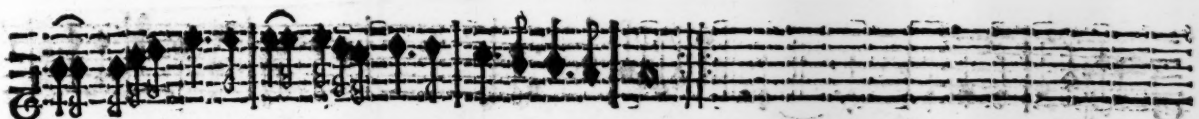
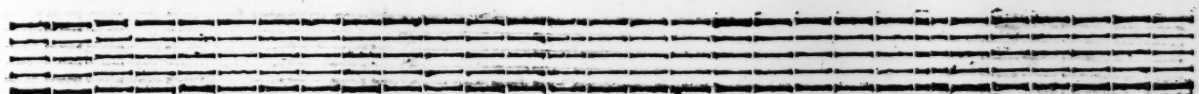


Ayres before the OPERA.

3



The Bass continued.



The Bass continued.

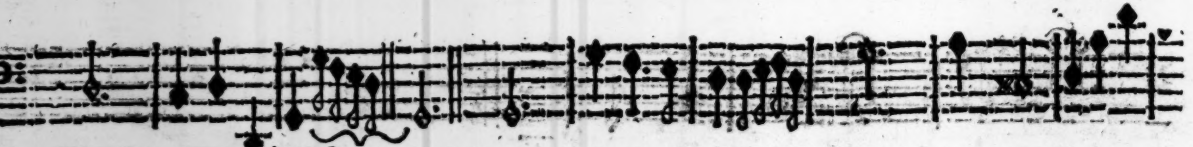
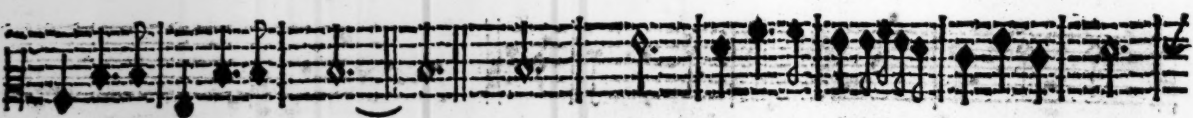


Ayres before the OPERA.

RITORNEL.



The Bass continued.

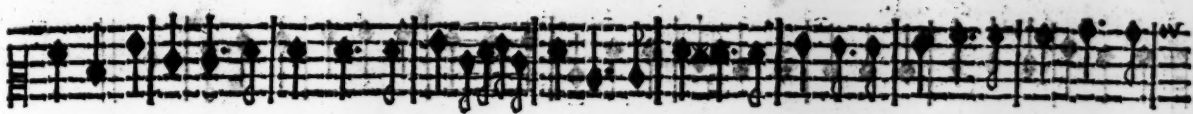


The Bass continued.



Ayres before the OPERA

5



The Bass continued.

The Bass continued.



The Bass continued.

The Bass continued.

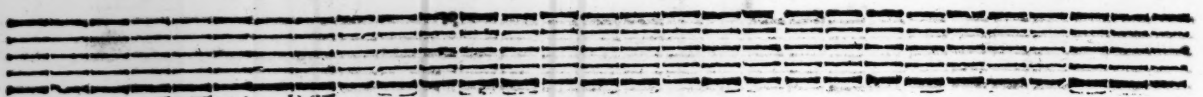


Ayres before the OPERA.

The Bass continued.



The Bass continued.

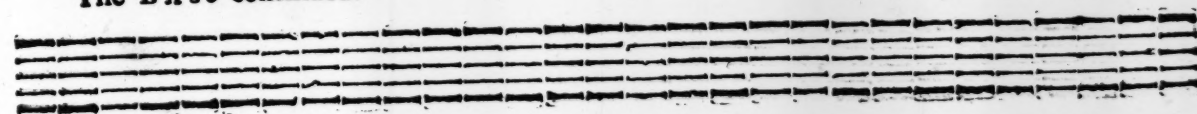


Ayres before the OPERA.

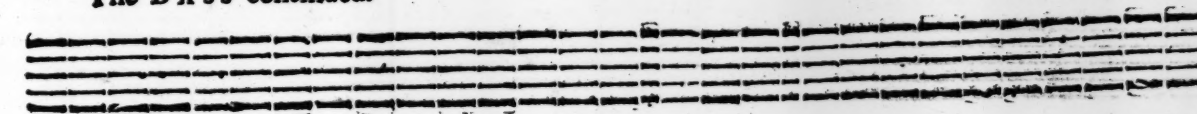
7



The Bass continued.



The Bass continued.

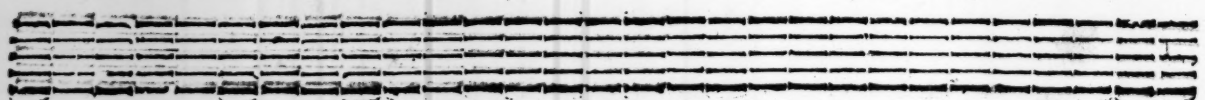


Ayres before the OPERA.



The Bass continued.

The Bass continued.



The Bass continued.

The Bass continued.





ALBION and ALBANIUS:

A N

OPERA.

ACT I.



This page contains a musical score for the first act of a play. The score is written on 14 staves. The first five staves contain musical notation, including treble and bass clefs, key signatures, and various musical notes and rests. The sixth staff is empty. The seventh staff contains musical notation, including a treble clef and a key signature. The eighth staff contains musical notation, including a treble clef and a key signature. The ninth staff contains musical notation, including a treble clef and a key signature. The tenth staff contains musical notation, including a treble clef and a key signature. The eleventh staff contains musical notation, including a treble clef and a key signature. The twelfth staff contains musical notation, including a treble clef and a key signature. The thirteenth staff contains musical notation, including a treble clef and a key signature. The fourteenth staff contains musical notation, including a treble clef and a key signature.



This page contains a musical score for the first act of a play. The score is written on twelve staves, arranged in six pairs. The first pair of staves (1 and 2) is in G major, with a treble clef on the first staff and a bass clef on the second. The second pair (3 and 4) is in D major, with a treble clef on the first staff and a bass clef on the second. The third pair (5 and 6) is in F major, with a treble clef on the first staff and a bass clef on the second. The fourth pair (7 and 8) is in C major, with a treble clef on the first staff and a bass clef on the second. The fifth pair (9 and 10) is in G major, with a treble clef on the first staff and a bass clef on the second. The sixth pair (11 and 12) is in D major, with a treble clef on the first staff and a bass clef on the second. The score is written in a style typical of 18th-century musical notation, with many notes and rests. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef and a key signature of one sharp (F#). The third staff begins with a treble clef and a key signature of two sharps (F# and C#). The fourth staff begins with a bass clef and a key signature of two sharps (F# and C#). The fifth staff begins with a treble clef and a key signature of one sharp (F#). The sixth staff begins with a bass clef and a key signature of one sharp (F#). The seventh staff begins with a treble clef and a key signature of no sharps or flats (C major). The eighth staff begins with a bass clef and a key signature of no sharps or flats (C major). The ninth staff begins with a treble clef and a key signature of one sharp (F#). The tenth staff begins with a bass clef and a key signature of one sharp (F#). The eleventh staff begins with a treble clef and a key signature of two sharps (F# and C#). The twelfth staff begins with a bass clef and a key signature of two sharps (F# and C#). The score is written in a style typical of 18th-century musical notation, with many notes and rests. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef and a key signature of one sharp (F#). The third staff begins with a treble clef and a key signature of two sharps (F# and C#). The fourth staff begins with a bass clef and a key signature of two sharps (F# and C#). The fifth staff begins with a treble clef and a key signature of one sharp (F#). The sixth staff begins with a bass clef and a key signature of one sharp (F#). The seventh staff begins with a treble clef and a key signature of no sharps or flats (C major). The eighth staff begins with a bass clef and a key signature of no sharps or flats (C major). The ninth staff begins with a treble clef and a key signature of one sharp (F#). The tenth staff begins with a bass clef and a key signature of one sharp (F#). The eleventh staff begins with a treble clef and a key signature of two sharps (F# and C#). The twelfth staff begins with a bass clef and a key signature of two sharps (F# and C#).

ACT I

OPERA

13



Slow.



Slow.



Slow.



Slow.



Slow.



RITORNEL



RITORNEL



The Bass continued.

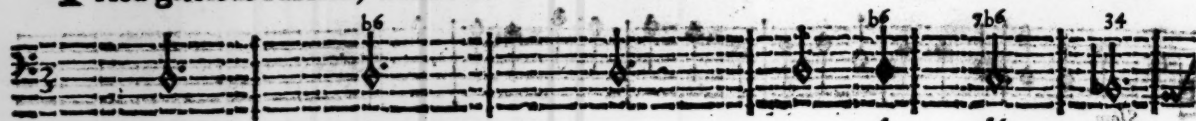


The Bass continued.

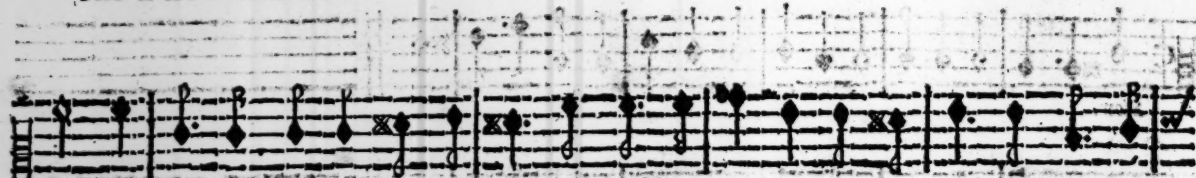
D

Hermes.

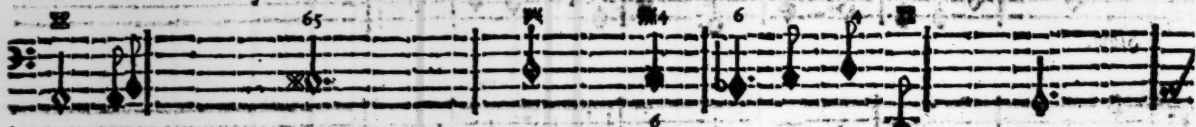
Thou glorious Fabrick, stand! for e—ver stand! for e—ver stand! for e—ver



The Bass continued.



stand! well worthy thou to en-ter-tain the God of *Traffick*, and of *Gain*, to draw the



The Bass continued.



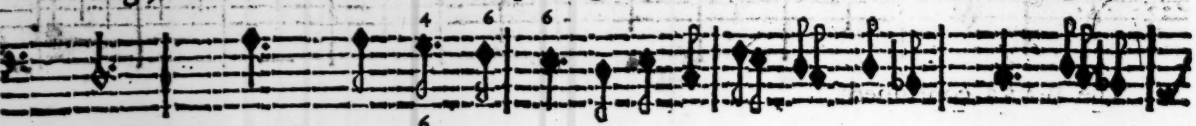
Concourse of the Land, and Wealth of all the Main: But where the shoals of Merchants



The Bass continued.



meeting, welcom to their Friends, repeating bu-sie Bargain's deafer sound, Tongues con-



The Bass continued.



fus'd of ev'-ry Nation, nothing here but De-so-la-tion, mournful Silence reigns around.



The Bass continued.

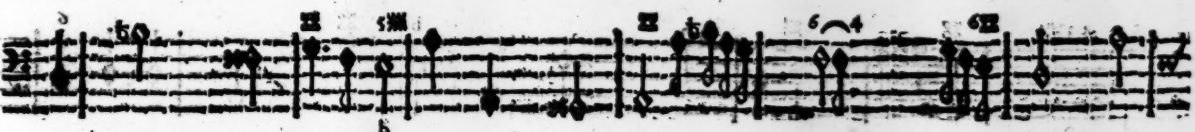
Augusta:



Oh *Hermes*, pi-ty me! Oh *Hermes*, pi-ty me! I was, when Heav'n did smile, the



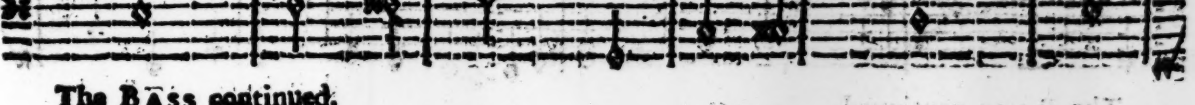
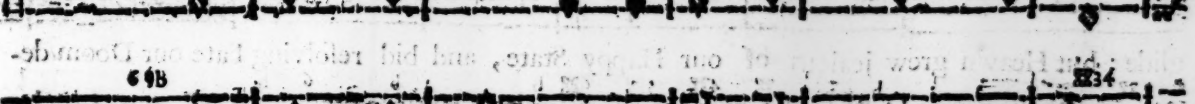
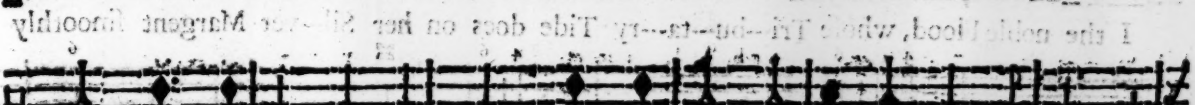
bnA



The Bass continued.



Queen of all this Isle, *Europe's* Pride, and *Albion's* Bride! But gone, my plighted Lord, ah!



The Bass continued.



Oh Hermes! pi-ty me! Oh Hermes! pi-ty me!

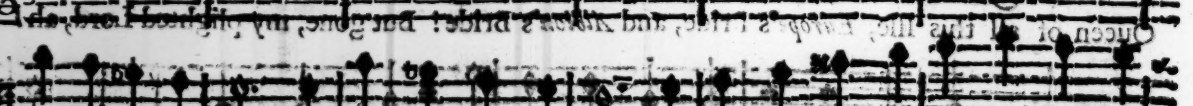


And



The Bass continued.

The Bass continued.



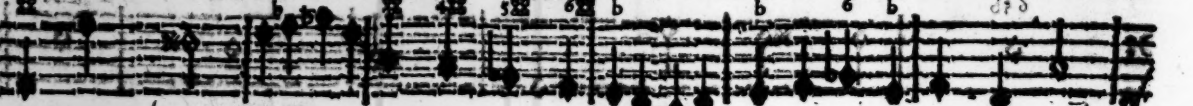
I the noble Flood, whose Tri-bu-ta-ry Tide does on her Sil-ver Margent smoothly



The Bass continued.



glide; but Heav'n grew jealous of our Happy State, and bid resolving Fate our Doem de-



The Bass continued.

The Bass continued.

cree; No more the King of Floods am I, no more the Queen of Al-bion she, no more the

The Bass continued.

Aug.
No more the Queen of Al-bion I, no more the King of
King of Floods am I, no more, no more the Queen of Al-bion she; no more the

The Bass continued.

Floods is he; no more the Queen of Al-bion I, no more the King of Floods is
Queen of Al-bion she; no more the King of Floods am I, no more the Queen of Al-bion

The Bass continued.

he; no more, no more the King of Floods is he; Oh Fly-mes, pi-ty
she; no more, no more the Queen of Al-bion she; Oh Fly-mes, pi-ty

The Bass continued.

me! Oh Hermes, pi-ty me! Oh Her-mes, pi-ty me! Oh

The Bass continued.

Hermes, pi-ty me! Oh Her-mes, Oh Her-mes, pi-ty me! Be-

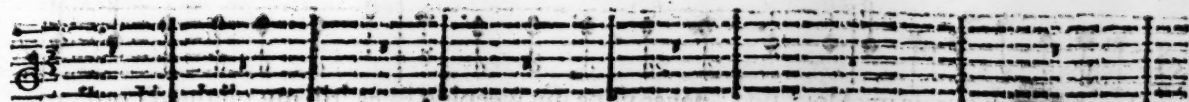
The Bass continued.

hold! my Tumbler on the Ground, that once my Temples crown'd!

The Bass continued.

Ho-ho-ho! of my Brow's di-sperst.

The Bass continued.



Her.



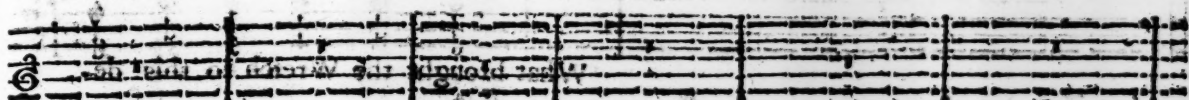
Rise, rise *An-gu-sta*, rise! and wipe thy weeping Eyes; *An-*



verit.



The Bass continued.



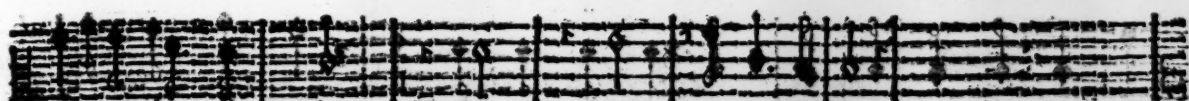
gu-sta, for I call thee so, 'tis law-ful for the Gods to know thy future



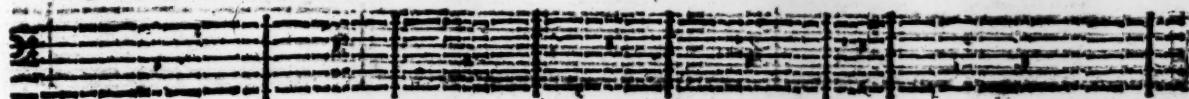
The Bass continued:



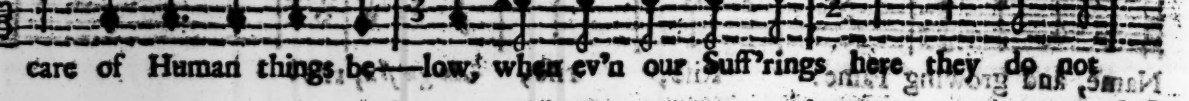
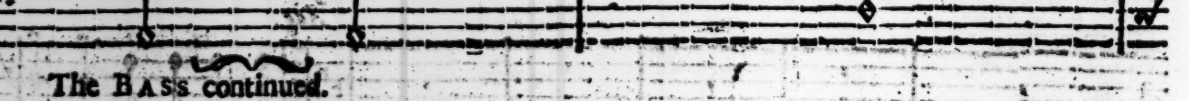
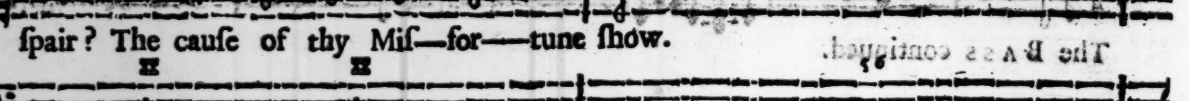
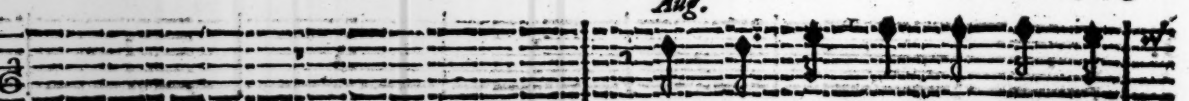
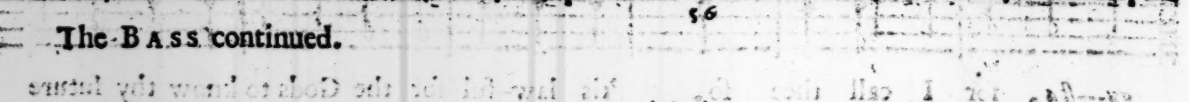
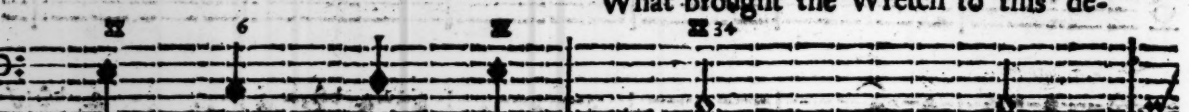
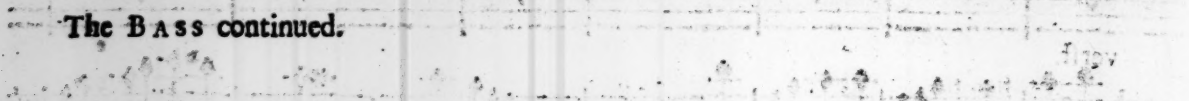
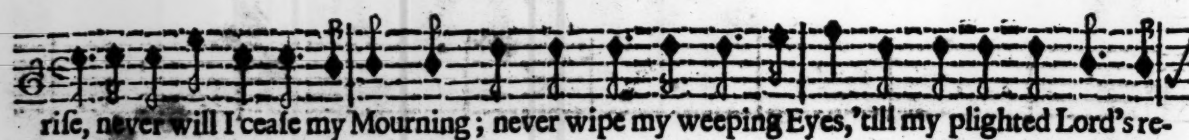
Oh never, never will I



Name, and growing Fame: Rise, rise, *An-gu-sta*, rise!



The Bass continued.



know. *Her.*

Not unknowing came I down, dis-loy-al Town, speak! didst not thou forsake thy

The Bass continued.

Aug.

Ah! 'tis too true, too true! but what could

Faith, and break thy Nuptial Vow?

The Bass continued.

I unthinking Ci-ty do? Faction sway'd me, Zeal assur'd me; both assur'd me, both be-

The Bass continued.

tray'd me. *Her.*

Aug.

My Fallhood I de-

Suppose me sent thy Al-bion to restore, canst thou repent!

The Bass continued.

plere. *Thamesis.*
Thou feel her mourns, and I with all my Waters will her Tears sup-

The Bass continued.

Her.
ply. Then by some Loy-al Deed re-gain thy long-lost Re-pu-tation, to wash a-

The Bass continued.

way the Stain, that blots a No-ble Na-tion, and free thy fa-mous Town a-

The Bass continued.

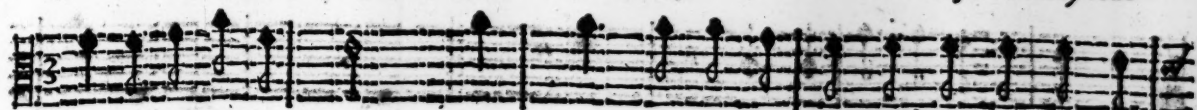
gain from force of U-n-luck-ly pa-son

The Bass continued.

CHORUS.



WE'l wash a-way the Stain, we'l wash a-way the



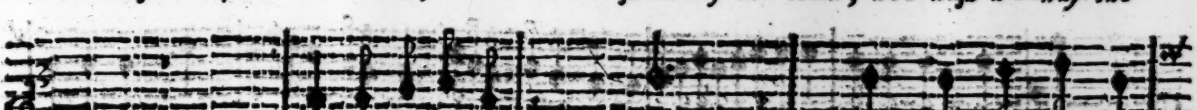
WE'l wash a-way the Stain, we'l wash a-way the Stain, we'l wash a-way the



WE'l wash a-way the Stain, we'l wash a-way the

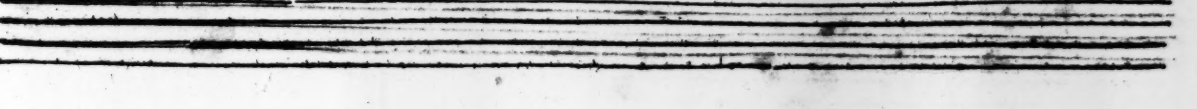
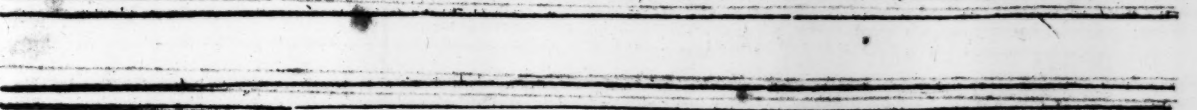
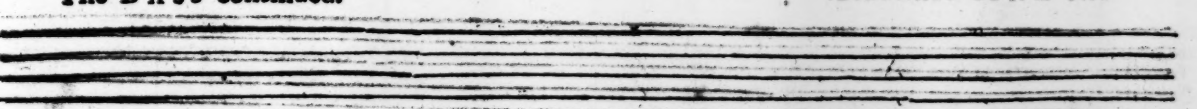


WE'l wash a-way the Stain, we'l wash a-way the Stain, we'l wash a-way the



The Bass continued.

The Bass continued.

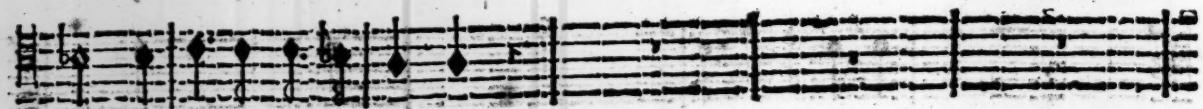




Stains, that blots a no-ble Nation.



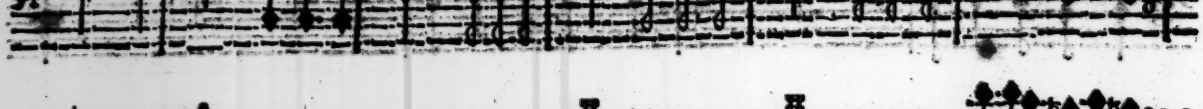
Stains, that blots a no-ble Nation.



Stains, that blots a no-ble Nation.

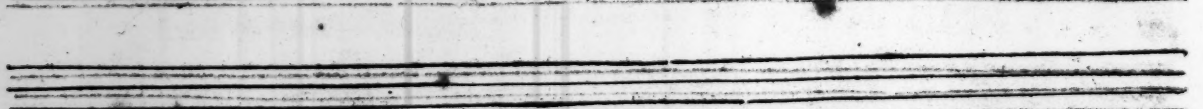
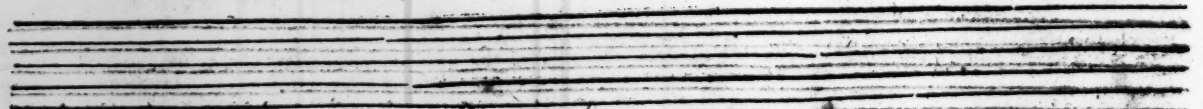


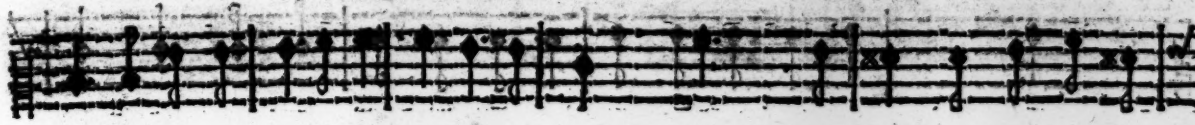
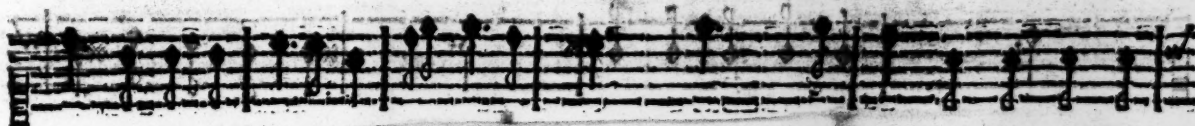
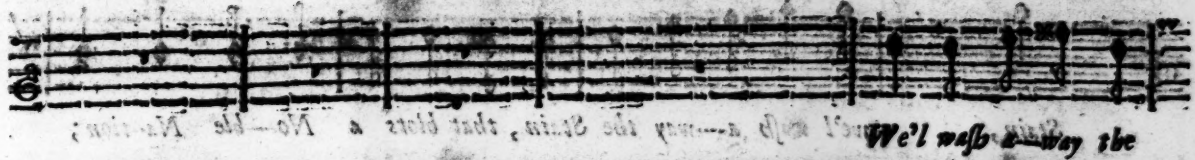
Stains, that blots a no-ble Nation.



The Bass continued:

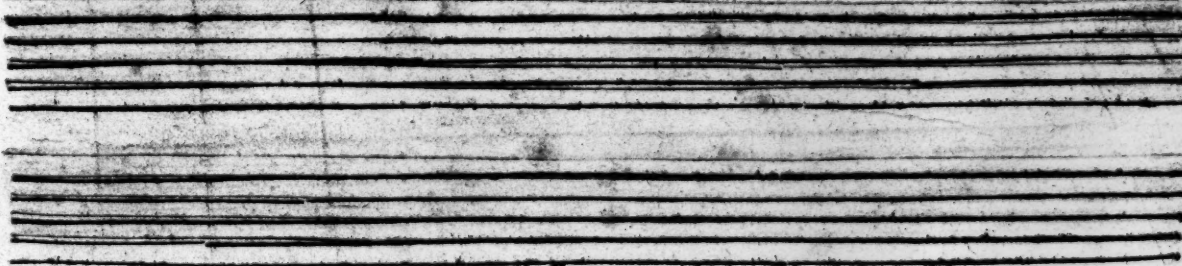
Continued as A & I.

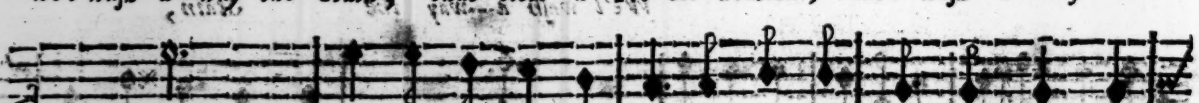




The Bass continued.

The Bass continued.





The B A's continued:

The B & S continued.

we'l wash a-way the Stain, we'l wash a-way the Stain, that blots a Noble

we'l wash a-way the Stain, we'l wash a-way the Stain, that blots a Noble

Stain, we'l wash a-way the Stain, that blots a No—ble

Stain, we'l wash a-way the Stain, that blots a No—ble

The Bass continued.

The Bass continued.

[illegible]

Nelson.



Nation. a. 1818 1818 1818 1818 1818

Nation. We are the
not with a word the
stain, stain,

A musical score for the song 'The Rose Tree'. The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The melody is composed of eighth and sixteenth notes, with some rests. The lyrics are written below the staff, aligned with the notes. The score is divided into measures by vertical bar lines. The first measure starts with a treble clef and a key signature of one flat. The melody begins with a quarter note G4, followed by an eighth note A4, a quarter note B-flat4, and a quarter note A4. The lyrics 'The Rose Tree' are written below the first measure. The score continues with several more measures, each containing a melody and corresponding lyrics. The final measure ends with a double bar line.

A single line of musical notation on a five-line staff. The notation includes various note values, including minims, crotchets, and quavers, along with rests. The music is written in a historical style, possibly from a 16th or 17th-century manuscript.

The first system of musical notation for 'The Song of the Lark'. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is '3/8'. The notation includes a series of eighth and sixteenth notes, with some notes beamed together. There are dynamic markings 'p' (piano) and 'f' (forte) throughout the system. The system ends with a double bar line.

The first system of musical notation, consisting of a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The notation continues with various intervals and rests, ending with a quarter note G4.

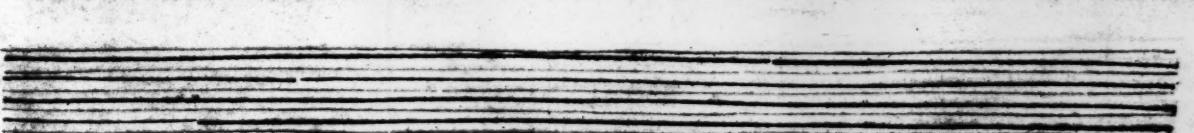
The Bass continued:

10



The Bass continued.

The Bass continued.



Nation; we'l wash a-way the Stain, that blots a No-ble

Nation; we'l wash a-way the Stain, that blots a No-ble

we'l wash a-way the Stain, we'l wash a-way the Stain, that blots a No-ble

we'l wash a-way the Stain, we'l wash a-way the Stain, that blots a No-ble

The Bass continued:

The Bass continued.



Nation, and free this famous Town a—gain from force of U—sur—pa—tion, and



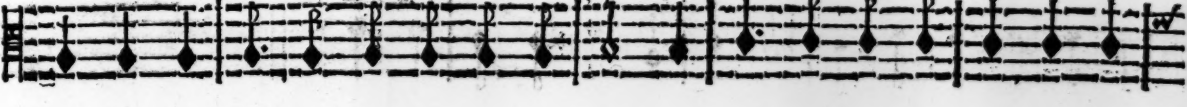
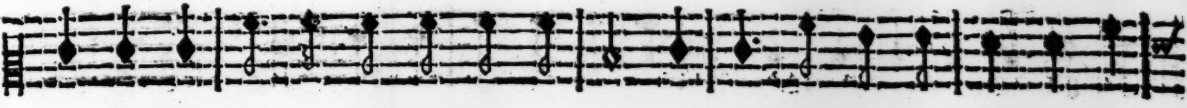
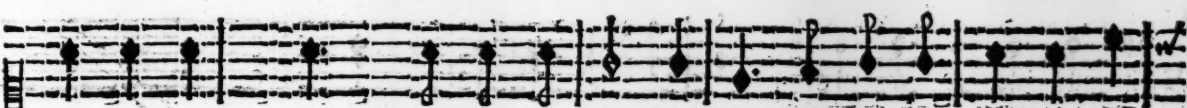
Nation, and free this famous Town a—gain from force of U—sur—pa—tion, and



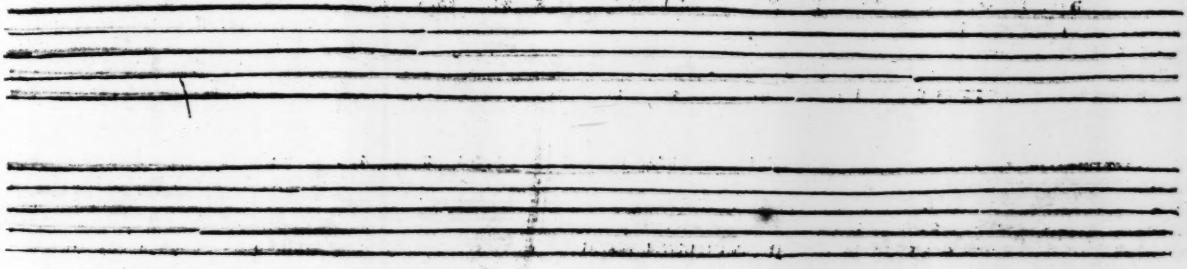
Nation, and free this famous Town a—gain from force of U—sur—pa—tion, and



Nation, and free this famous Town a—gain from force of U—sur—pa—tion, and



The B A s s continued.





free this famous Town a gain from force of U-sur-pa-tion.



free this famous Town a gain from force of U-sur-pa-tion.



free this famous Town a gain from force of U-sur-pa-tion.

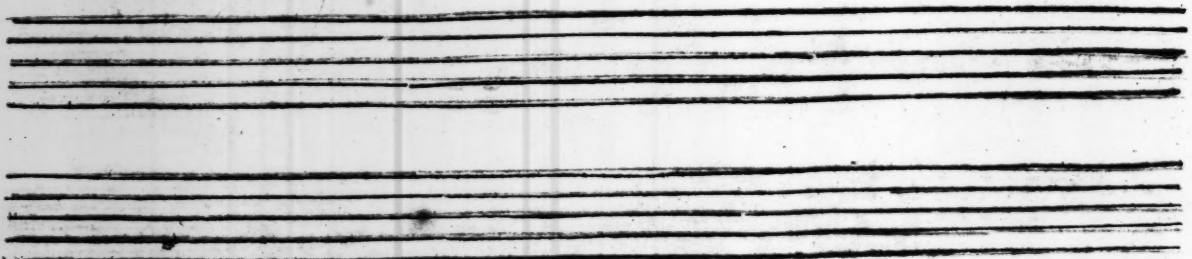


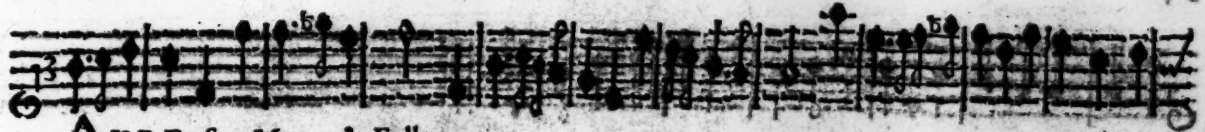
free this famous Town a gain from force of U-sur-pa-tion.



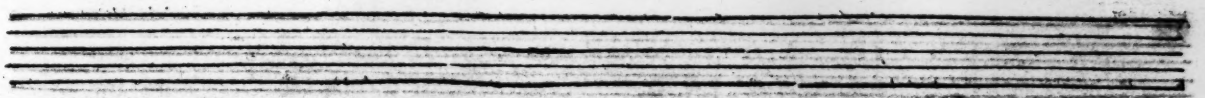
The Bass continued.

The Bass continued.

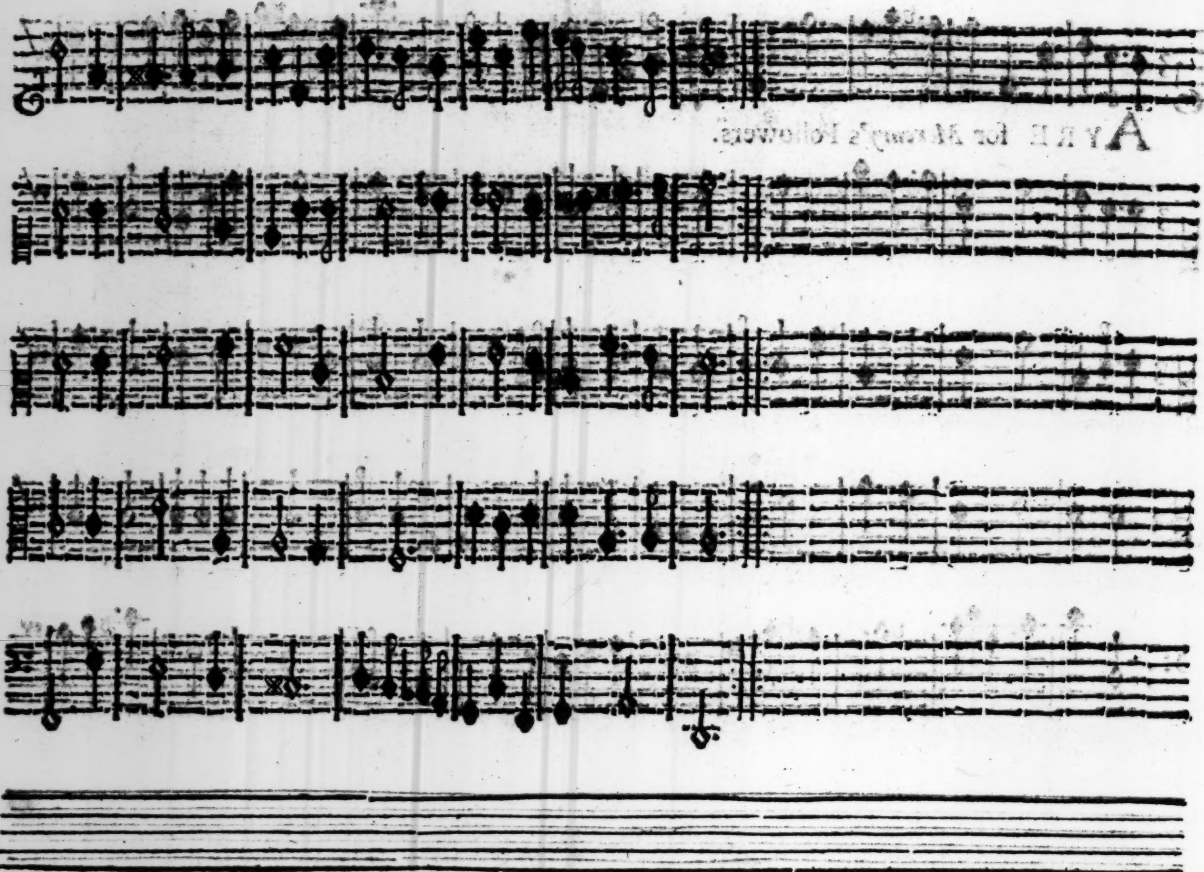




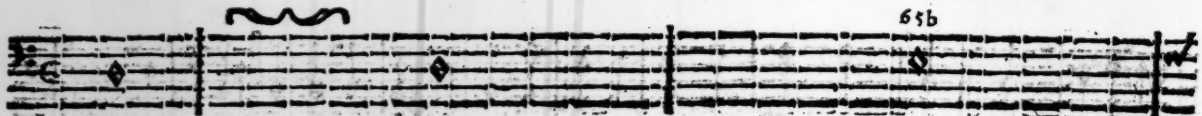
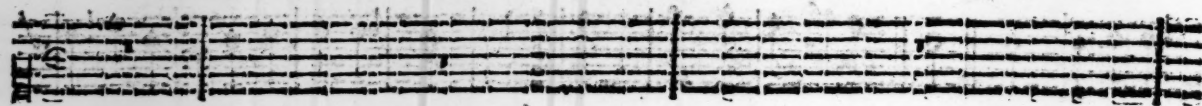
AYRE for Mercury's Followers.



The Bass continued.



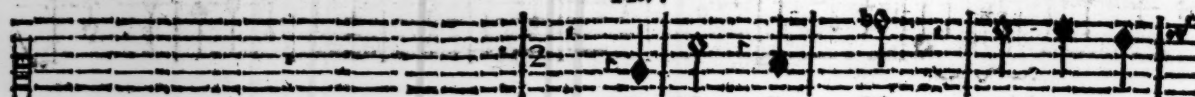
BEhold! De--mo--cra--cy and Zeal appear! She that al--lur'd my Heart a-



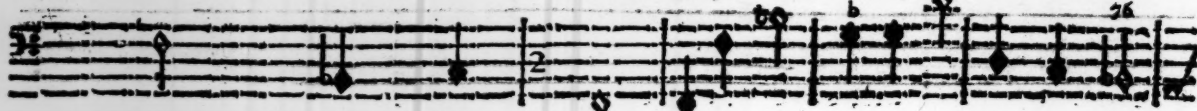
The Bass continued:



way, and he that af--ter made a Prey. Her:



Re--sist, Re--sist, and do not



The Bass continued.

CHORUS.

fear.

R*Esist* ,

and do not fear; re-sist, re-sist, and do not

Resist,

re—sist ,

and do not fear; resist, resist, and do not

Resist,

re--list.

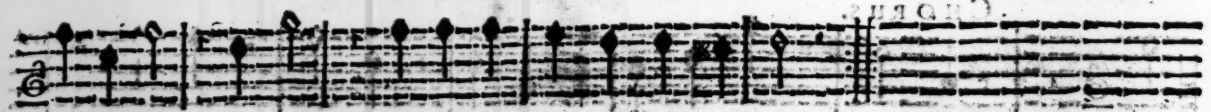
and do not fear, re—sist, re—sist, and do not

R^{Esist},

re--sift,

and do not fear; re—sist, re—sist, and do not

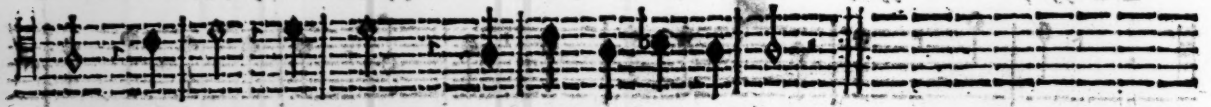
The B A s s continued.



fear; resist, re-sist, re-sist, re-sist, and do not fear.



fear; re-sist, re-sist, re-sist, re-sist, and do not fear.



fear; re-sist, re-sist, re-sist, and do not fear.

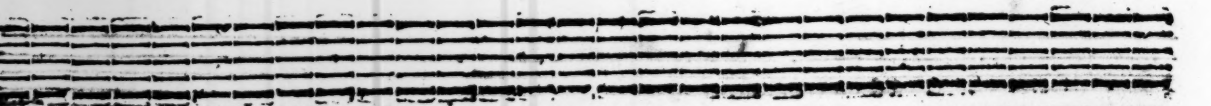
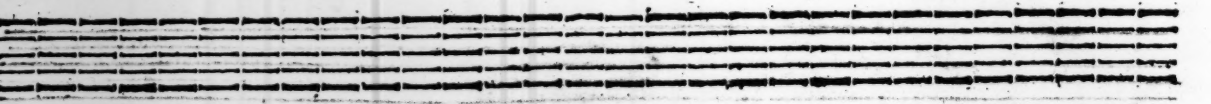


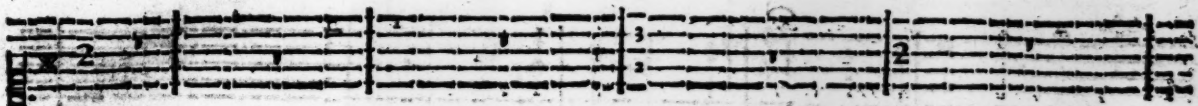
fear; re-sist, re-sist, re-sist, and do not fear.



The Bass continued.

The Bass continued.





Democracy.



Nymph of the Ci—ty, bring thy Treasures, bring me more to waft in

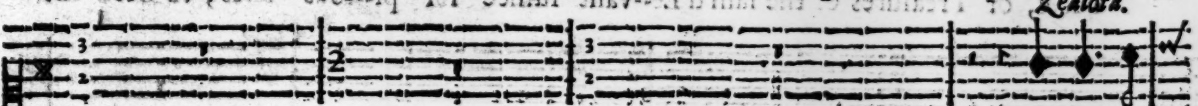


The Bass continued.



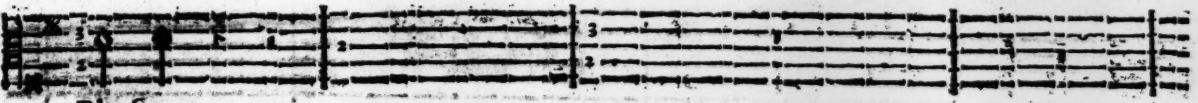
Augusta.

Thou hast ex-hau—sted all my Store, and I can give no more.



Zealosa.

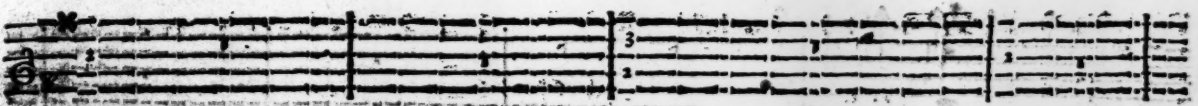
Thou horny



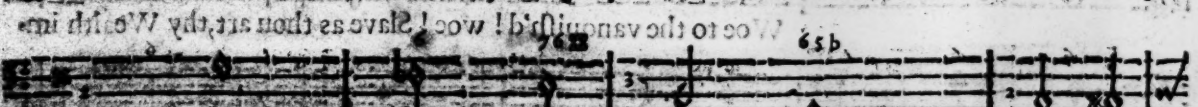
Pleasures.



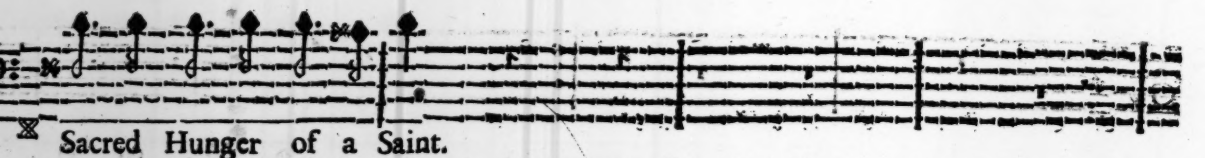
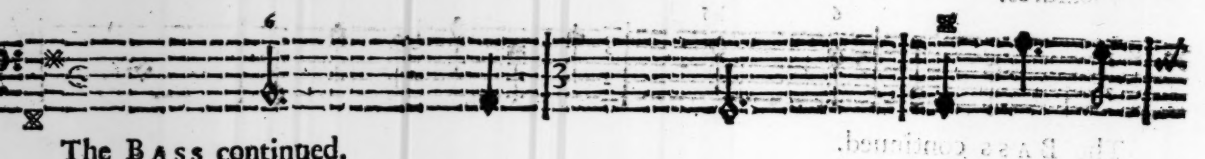
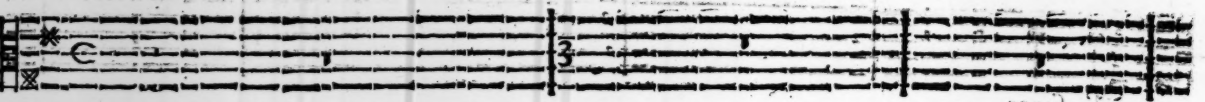
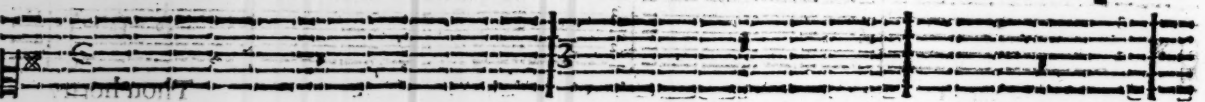
The Bass continued.



Flood, for Zeal provide a new sup—ply, and swell the moony Tide, that

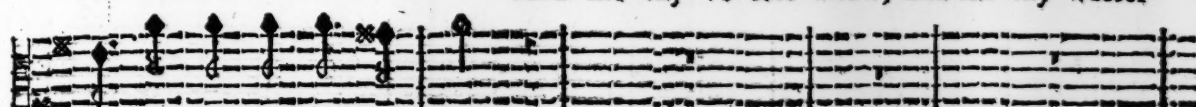


The Bass continued.

Thamesis.



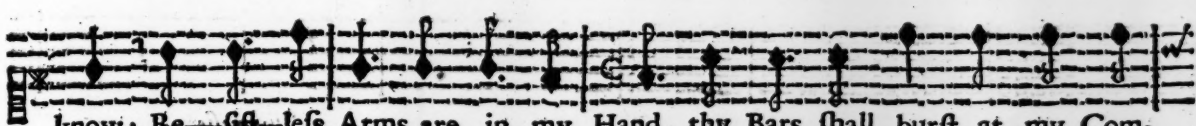
And me thy Vi-ctor know, and me thy Victor



part, and me thy Vi-ctor know.



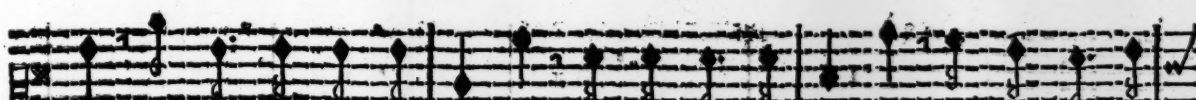
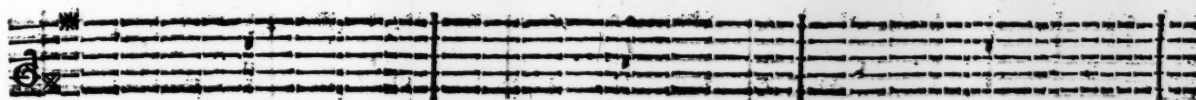
The Bass continued.



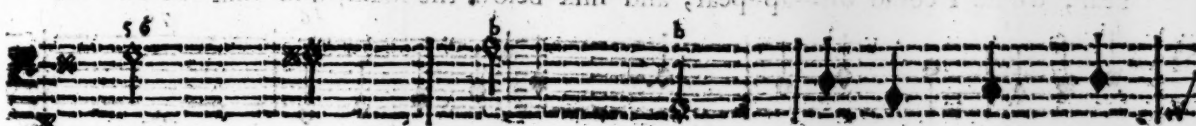
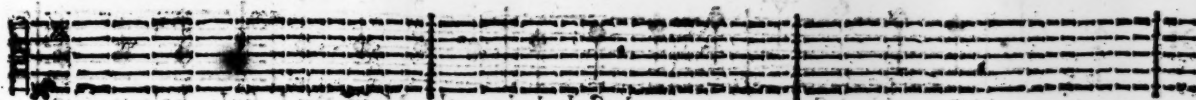
know: Re- sist- less Arms are in my Hand, thy Bars shall burst at my Com-



The Bass continued.



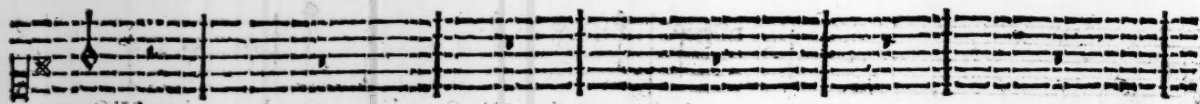
mand, thy Towry Head lye low; woe to the Vanquish'd! woe! woe to the Vanquish'd!



The Bass continued.



Were I not bound by Fate for e-ver, e-ver here, my Walls I would tran-



woe! yit is a sad world - IV - yit is a sad



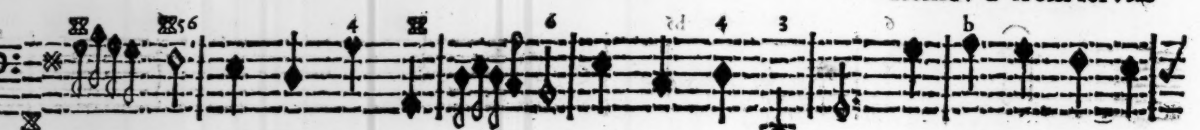
The Bass continued.



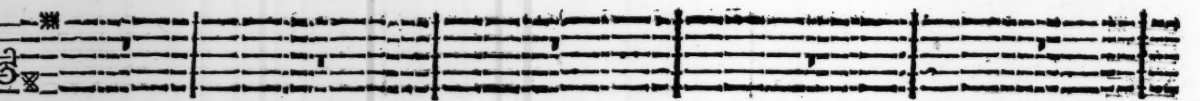
slate to some more happy Sphere, remov'd from servile Fear.



Remov'd from servile



The Bass continued.



Fear, would I could dis-ap-pear, and sink below the Main, and sink below the



The Bass continued.

gain, shall ne-ver, ne-ver bear a-gain;
Main, below the Main for Commonwealth's a Load, my old Imperial Flood shall never.

The Bass continued.

The Bass continued.

Aug.
A Commonwealth's a
ne-ver bear a-gain, shall never, ne-ver bear a-gain; a Commonwealth's a

The Bass continued.

The Bass continued.

Load, our old Im-pe-rial Flood shall ne-ver, ne-ver bear a-gain; a
Load, our old Im-pe-rial Flood shall ne-ver, ne-ver bear a-gain; a

The Bass continued.

The Bass continued.

Commonwealth's a Load, our old Im-pe-rial Flood shall ne-ver, ne-ver bear a-
Commonwealth's a Load, our old Im-pe-rial Flood shall ne-ver, ne-ver bear a-

The Bass continued.

The Bass continued.

Zelota.

gain, shall ne-ver, ne-ver bear a-gain.

gain, shall ne-ver, ne-ver bear a-gain: Pull down her Gates, ex-pose her

Democracy:

The Bass continued.

bare, I must en-joy the Proud dis-dain-ful Fair; haft Ar-chaon,

The Bass continued.

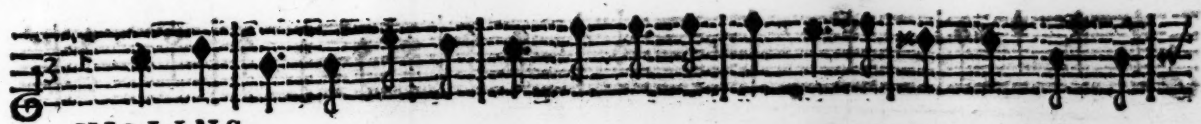
Ple hold her fast to be embrac'd:

haft, to lay her waft. and she shall

The Bass continued.

fee, a thousand Tyrants are in thee, a thousand, thousand more in me.

The Bass continued.



VIOLINS,



Archon:



From the Ca-ke-do-nian Shore hi-ther am I come, to save thee, not to



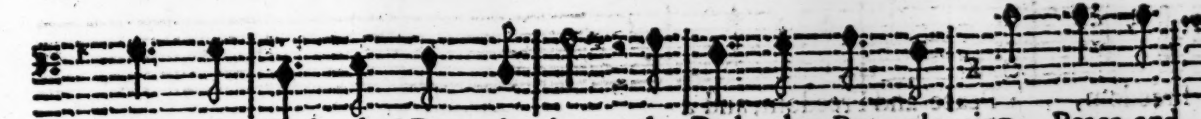
The Bass continued.



force or to in-slave thee, but thy Al-bion to re-store. Hark!



The Bass continued.



Hark! the Peals the Peo-ple ring, the Peals the Peo-ple ring, Peace and



The Bass continued.

Freedom, and a King; hark! hark! the Peas the People ring, the

The Bass continued:

The Bass continued.

Peas the People ring, Peace and Freedom, and a King, Peace and Freedom, Peace and

The Bass continued.

The Bass continued.

Freedom, Peace and Freedom, and a

The Bass continued.

The Bass continued.

CHORUS.



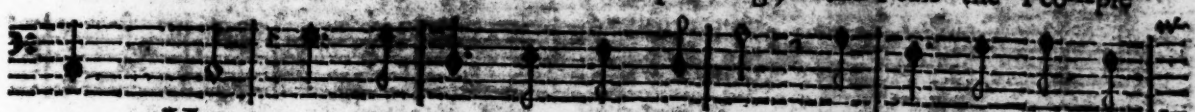
HArk! hark! the Peals the Peo-ple ring, the Peals the Peo-ple



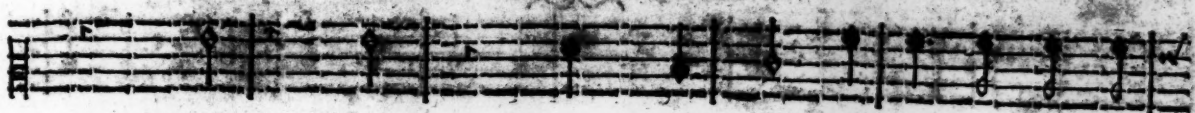
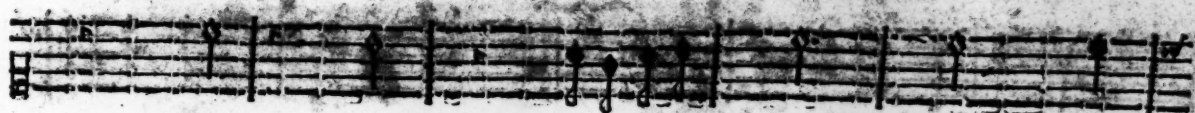
HArk! hark! the Peals the Peo-ple ring, the Peals the Peo-ple



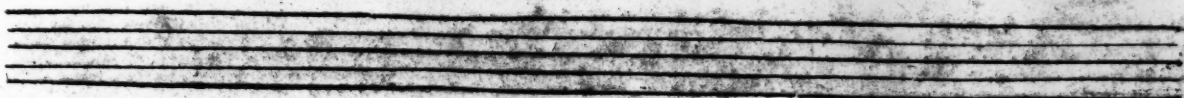
HArk! hark! the Peals the Peo-ple ring, the Peals the Peo-ple



King. HArk! hark! the Peals the Peo-ple ring, the Peals the Peo-ple



The B A s s continued.





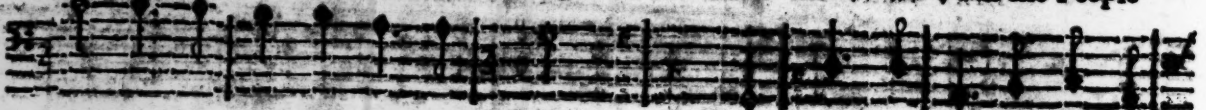
ring, Peace and Freedom, and a King. Hark! hark! the Peals the People



ring, Peace and Freedom, and a King. Hark! hark! the Peals the People



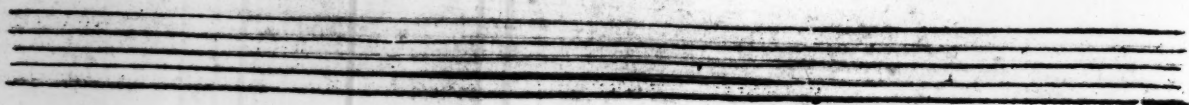
ring, Peace and Freedom, and a King. Hark! hark! the Peals the People

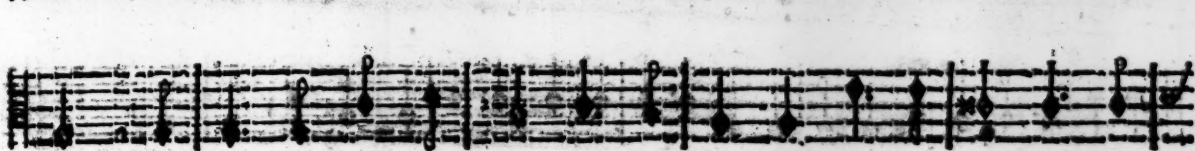
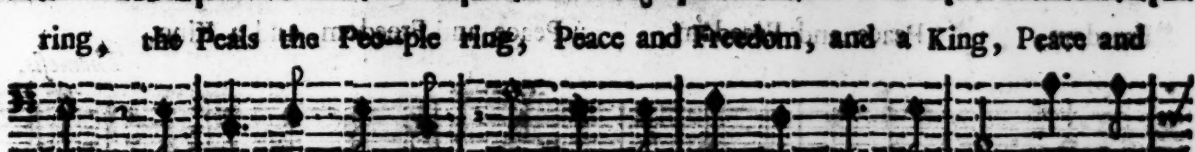


ring, Peace and Freedom, and a King. Hark! hark! the Peals the People

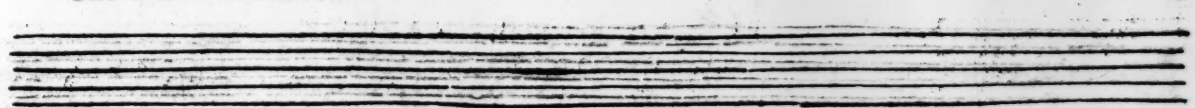


The Bass continued.





The Bass continued.

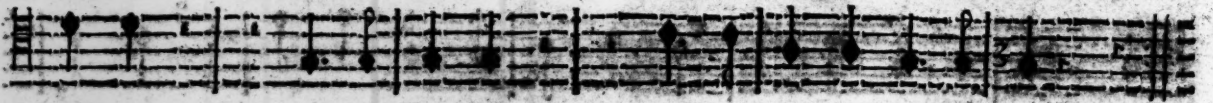




Freedom, Peace and Freedom, Peace and Freedom, and a King. To



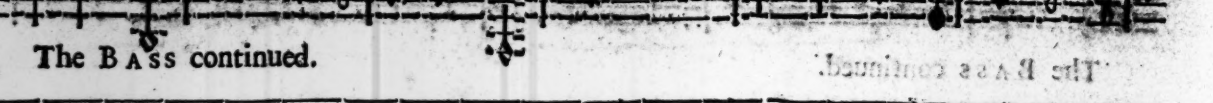
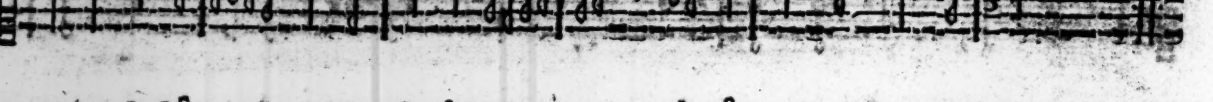
Freedom, Peace and Freedom, Peace and Freedom, and a King. To



Freedom, Peace and Freedom, Peace and Freedom, and a King. To

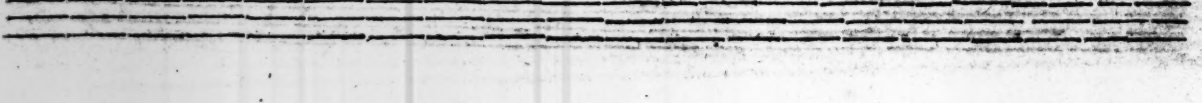
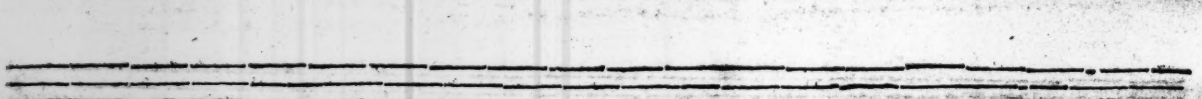
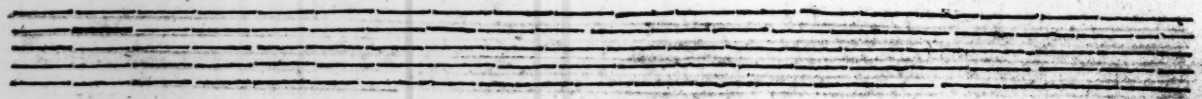


Freedom, Peace and Freedom, Peace and Freedom, and a King. To Arms!



The Bass continued.

The Bass continued.





Arms! to Arms! to Arms! to Arms! to Arms!



to Arms! to Arms! to Arms! to Arms! to Arms!

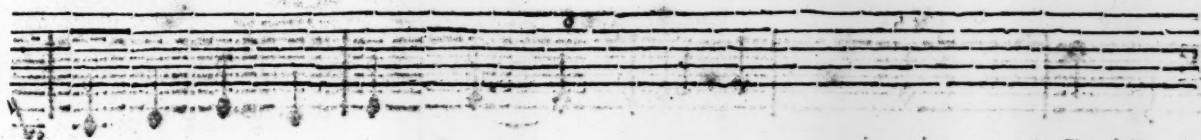
Archon.



I lead the



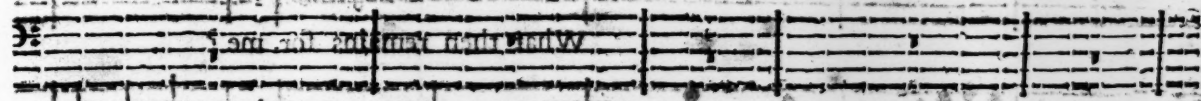
The Bass continued.



Hermes.



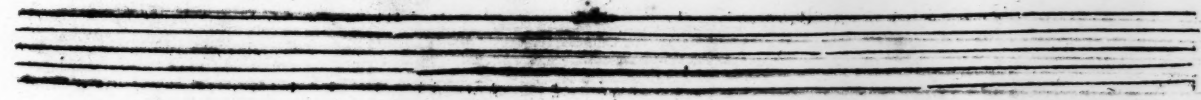
Cease your Alarms, and stay, brave Archon, stay! 'tis doom'd by Fate's Decree, 'tis



way.



The Bass continued.



doom'd that *Al-bion's* Dwelling all o--ther Isles ex-cel-ling, by Peace shall happy

The Bass continued.

be; 'tis doom'd by Fate's Decree, 'tis doom'd that *Al-bion's* Dwel-ling all o-

The Bass continued.

ther Isles ex-cel-ling, by Peace shall hap-py be.

Alc.

What then remains for me?

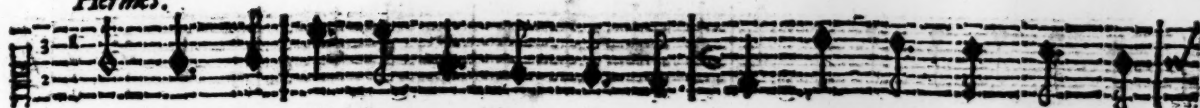
The Bass continued.

ACT I.

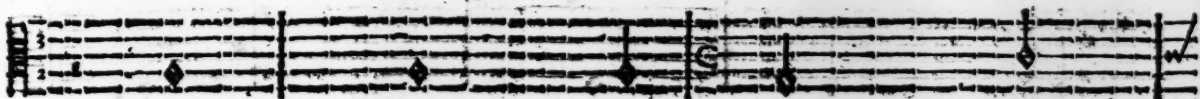
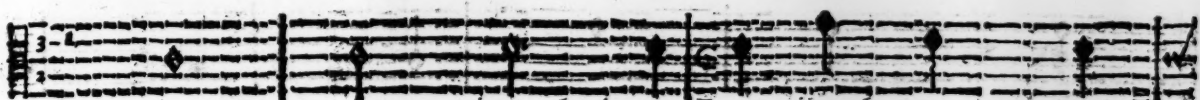
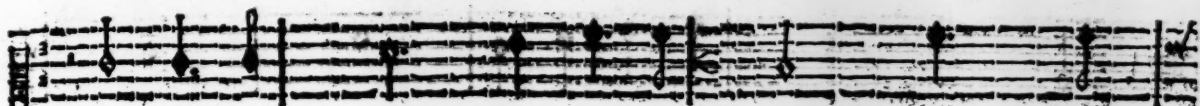
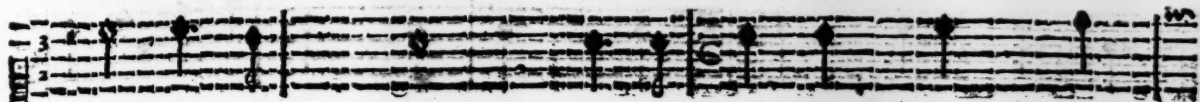
An OPERA.

51

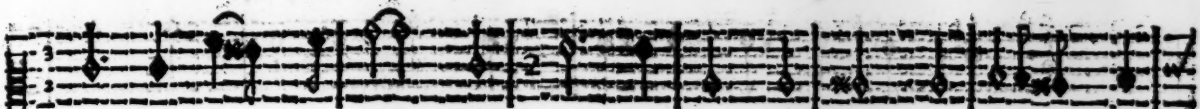
Hermes.



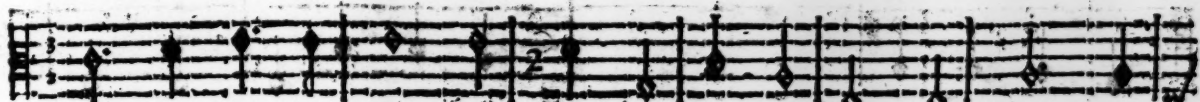
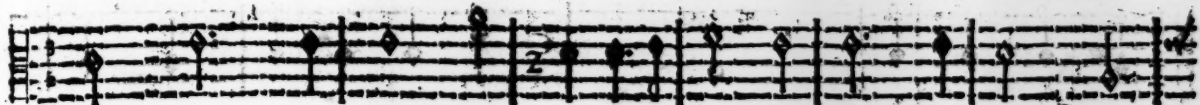
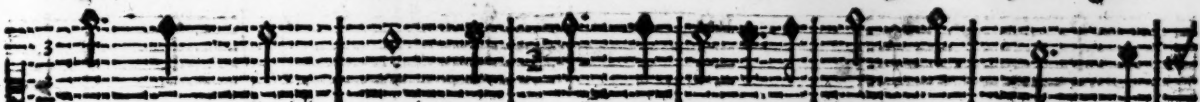
Take, my Ca-da-rem, take this aw-ful Wand, with this th'in-fer-nal



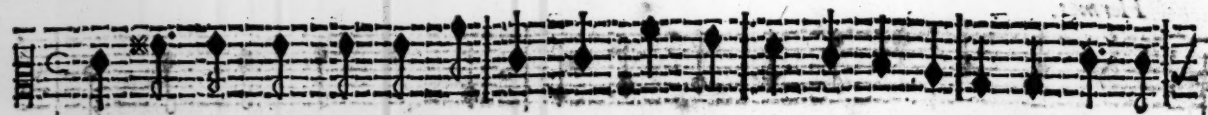
The Bass continued.



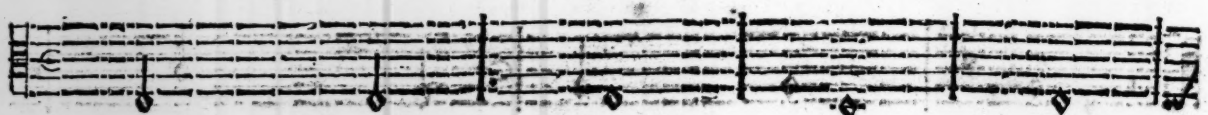
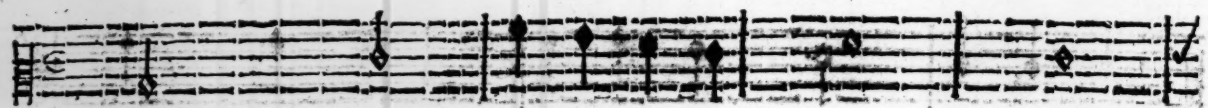
Ghosts I can com-mand, and strike a ter-rour through the Sy-rens



The Bass continued.



Land. Commonwealth will want pre-ten-ces, Sleep will creep on all his Sences: Zeal that



The Bass continued.

The Bass continued.



lent him her As-si-stants, stand a-maz'd with-out re-si-stance.

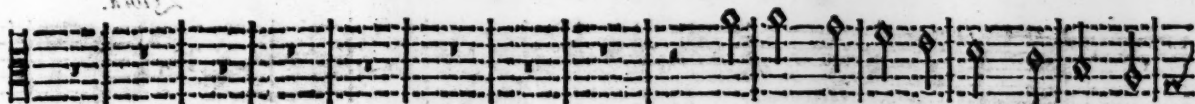


The Bass continued.

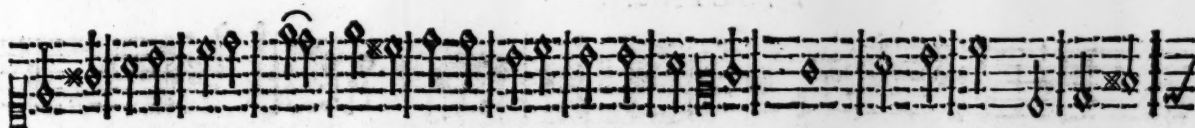
The Bass continued.

Democracy.

The Bass continued.



I feel a la-zy Slumber lays me

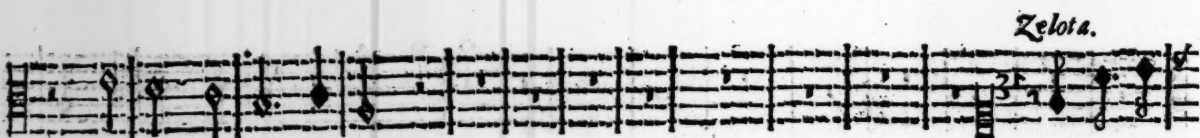


The Bass continued.



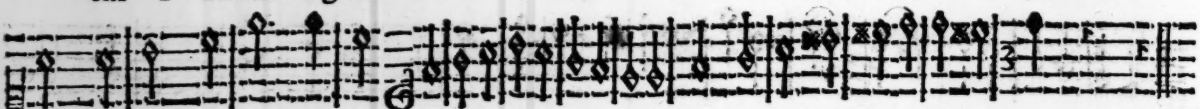
The Bass continued.

Domine Deus

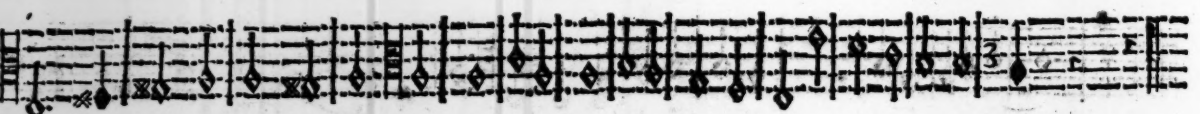
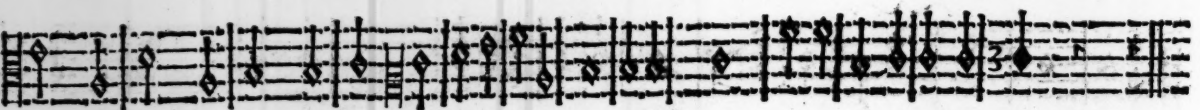


'till I awake again.

In vain I



VIOLINS.

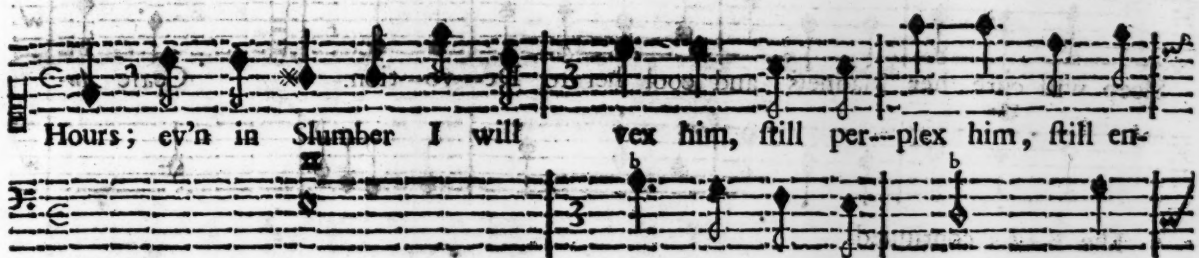


The Bass continued.

Domine Deus



The Bass continued.



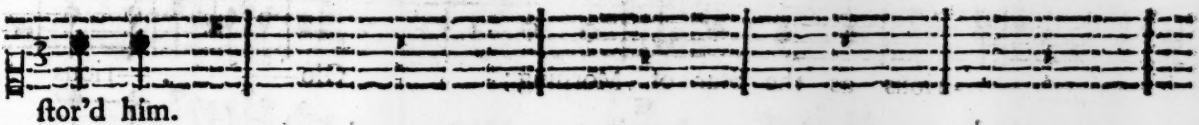
The Bass continued.



The Bass continued.



The Bass continued.



Augusta.



Thamesis.





 Sleep will cure her Madnefs, and cool her to De--vo--tion. *beginning* *Hermes.* *all*

 Sleep will cure her Madnefs, and cool her to De--vo--tion. *Ceafe* *An-*

 The Bass continued.

CHORUS.



God-like *Al-bion* is re-tur-ning, Loyal Hearts to chear, God-like *Al-bion* is re-



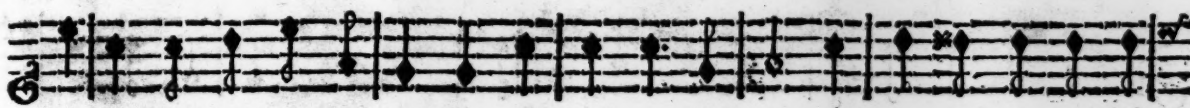
God-like *Al-bion* is re-tur-ning, Loyal Hearts to chear, God-like *Al-bion* is re-



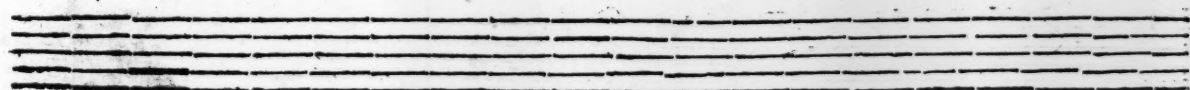
God-like *Al-bion* is re-tur-ning, Loyal Hearts to chear, God-like *Al-bion* is re-



God-like *Al-bion* is re-tur-ning, Loyal Hearts to chear, God-like *Al-bion* is re-



The Bass continued.



turning, *Al-bion* is re-tur-ning, Loyal Hearts to cheer; duty

turning, *Al-bion* is re-tur-ning, Loyal Hearts to cheer; duty

turning, *Al-bion* is re-tur-ning, Loyal Hearts to cheer; duty

turning, *Al-bion* is re-tur-ning, Loyal Hearts to cheer; duty

The Bass continued.

Grace his Youth a-dor-ning, Glo-rious as the Star of

Grace his Youth a-dor-ning, Glo-rious as the Star of

Grace his Youth a-dor-ning, Glo-rious as the Star of

Grace his Youth a-dor-ning, Glo-rious as the Star of

The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are printed below the staff, with some words appearing on multiple staves. The music consists of a series of eighth and sixteenth notes, with some rests and a final cadence. There are some markings above the staff, possibly indicating breath marks or phrasing.

The Bass continued.

Two empty musical staves, one for the Bass and one for the Tenor, with a double bar line between them.

Morning, Glo-rious as the Star of Morning, or the

Morning, Glo-rious as the Star of Morning, or the

Morning, Glo-rious, Glo-rious as the Star of Morning, or the

Morning, Glo-rious as the Star of Morning, or the

The Bass continued.

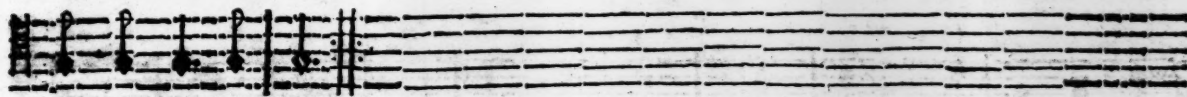
The Bass continued.



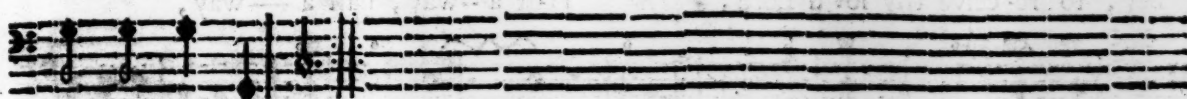
Pla-net of the Year.



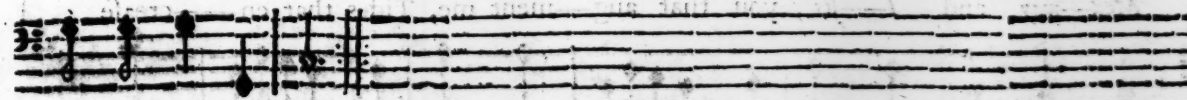
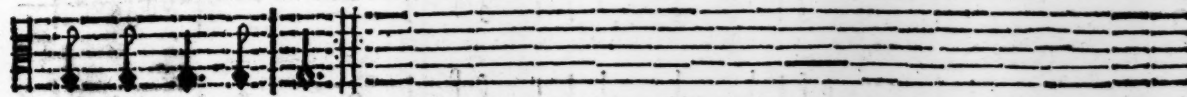
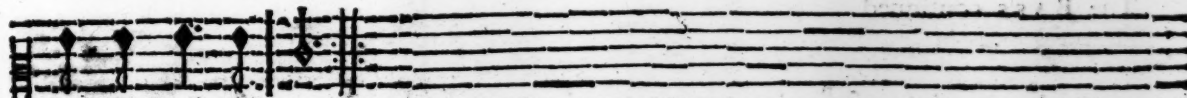
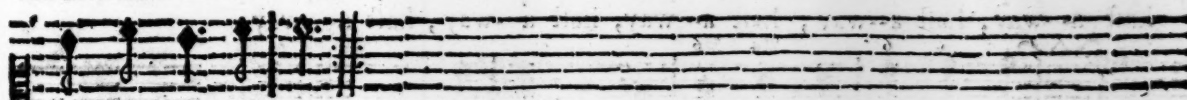
Pla-net of the Year.



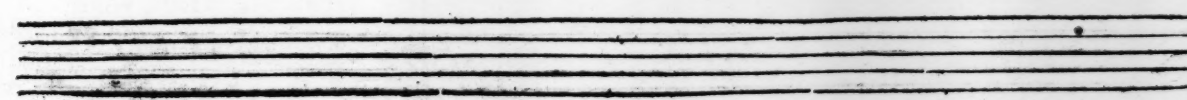
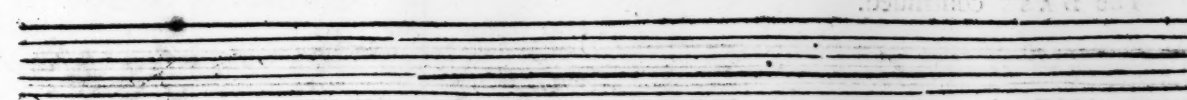
Pla-net of the Year.



Pla-net of the Year.



The Bass continued.



Hermes.

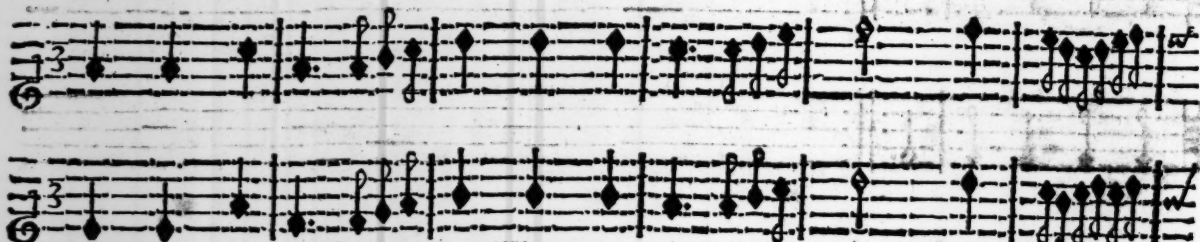
The B A s s continued.



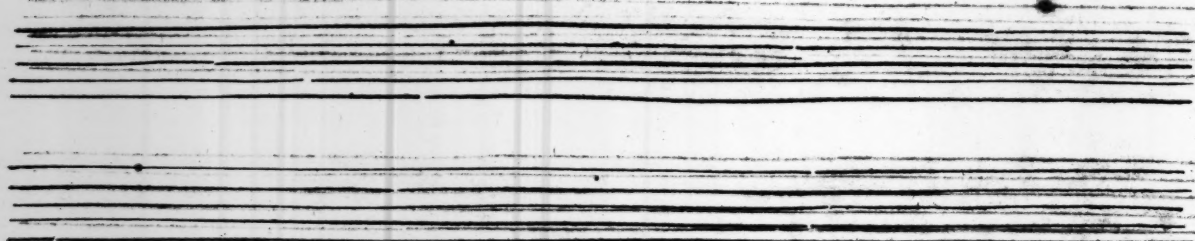
The B A s s continued.



The B A s s continued.

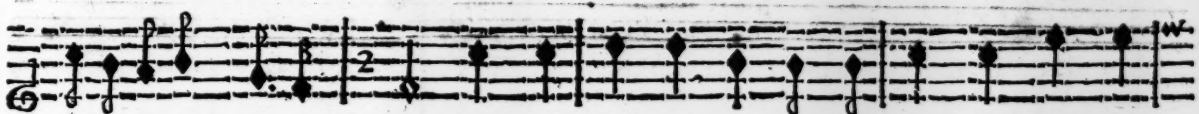
*Thamesis.*

The B A s s continued.

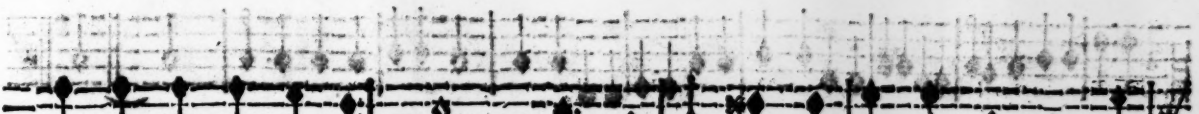




The Bass continued.



The Bass continued.

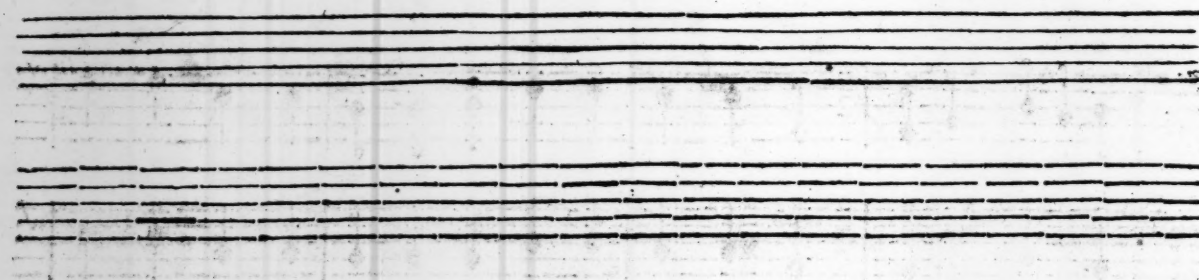


The Bass continued.



leaping, shouting, tripping; send my merry Boys, send my merry Boys all ashore.


The Bass continued.

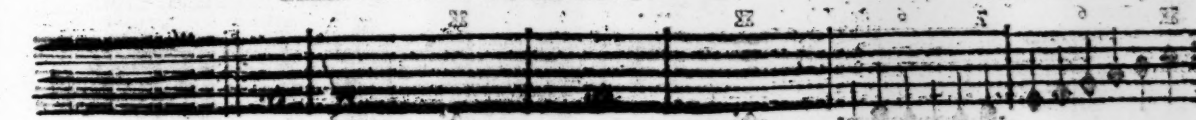
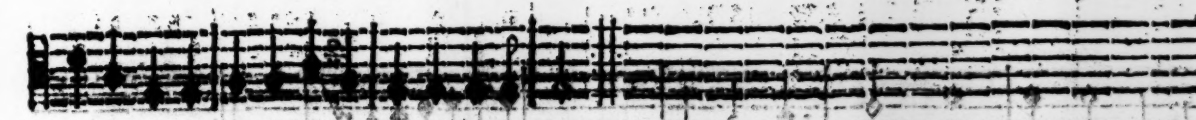
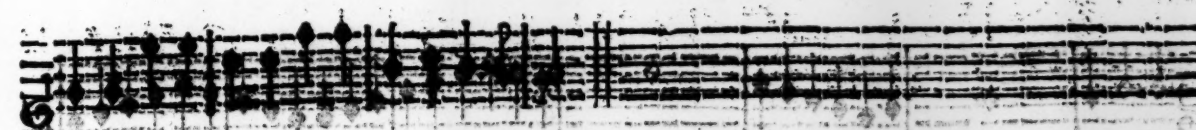


AYRE for the Mariners.



The Bass continued.







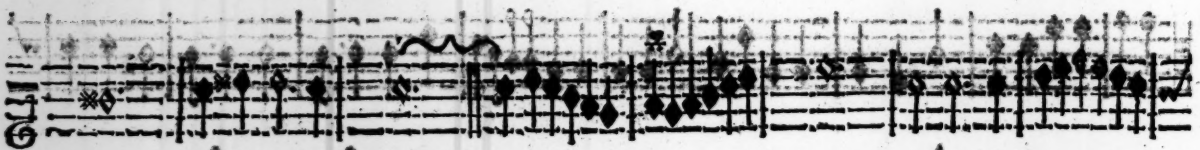
RITORNEL.



RITORNEL.



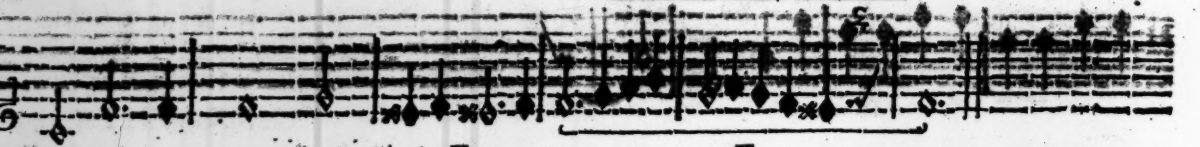
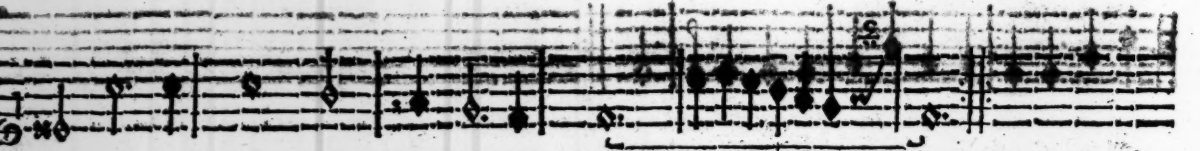
The Bass continued.



The Bass continued.



The Bass continued.



The Bass continued.

Juno.

Hermes.

The Clouds di—vide, what Wonders, what Wonders do I see! The Wife of

The Bass continued.

Jove. 'tis he that thun—ders more than thund'ring

The Bass continued.


he; 'tis he that thun—ders more than thund'ring

The Bass continued.


more than thund'ring he; 'tis he that thun—ders more than thund'ring

The Bass continued.


Simon.



No Her--mes, no, 'tis Peace a--bove, as 'tis be-



more than thund'ring he.



The Bass continued.



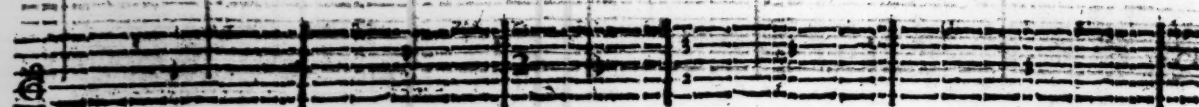

low, for Jove has left his wand'ring Love. *Thamels.*



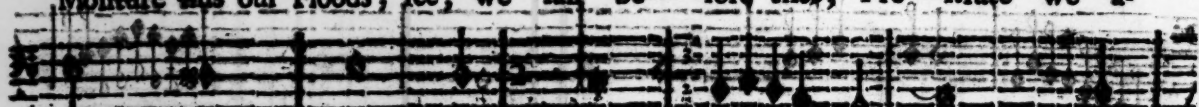
Great Queen of Gathering Clouds, whose



The Bass continued.





Moisture fills our Floods; see, we fall be--fore thee, Pro--strate we a--




The Bass continued.


Augusta.



Great Queen of Nuptial Rites, whose Pow'r the Souls u--nites, and



dore thee.



The Bass continued.

fills the Ge-nial Bed with chaf't Delights; see, we fall be-fore thee, pre-

The Bass continued.

Fine.
strate we a-dore thee. 'Tis ra-ti-fy'd a-bove by ev-ry God, and Jove has

The Bass continued.

'firm'd it with an aw-ful Nod, that Al-bian shall his Love renew; but oh, ungrateful

The Bass continued.

Fair! re-pea-ted Crimes beware, and to his Bed be true.

The Bass continued.



RITORNEL



RITORNEL



The Bass continued.



Tutti.

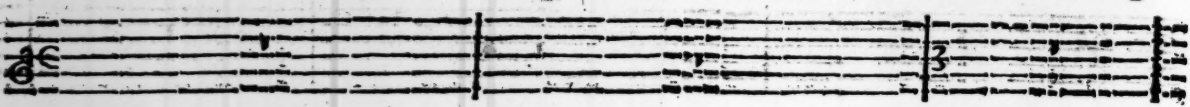
Speak
Irr.



The Bass continued.



Irr., from *Al-bi-us* I speak the News, has the perform'd my dread Command, returning

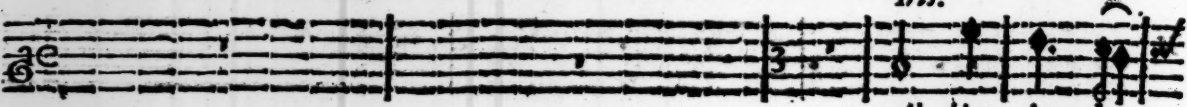


The Bass continued:

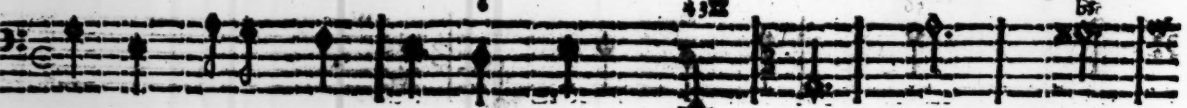


Al-bion to his longing Land, or darts the Nymphs re-*fuse?*

Irr.



Al-bion by the

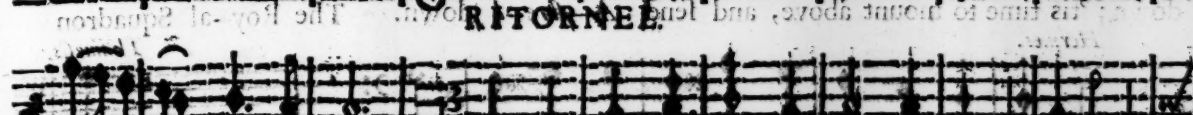
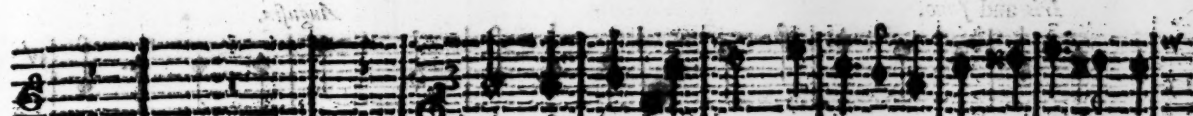
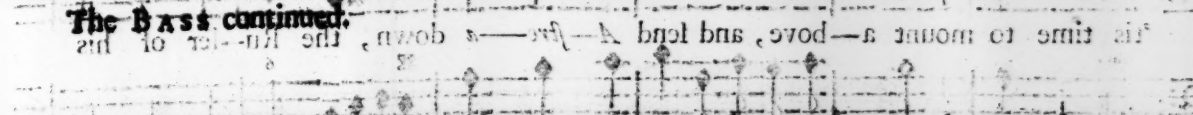


The Bass continued.

ACT I.

AN OPERA

17



Fumo.


Why may we then on Earth, when Mortals Lau-gh and Love?

The B A s continued.

Gay.

'tis time to mount a—bove, and fend A—stre—a down, the Ru—ler of his

Gay.



The Bass continued.

Birth, and Guardian of his Crown, tis time to mount a-bove, and send A—-fé—-é

The Bass continued.

Iris and Funo.

Augusta

down; 'tis time to mount above, and send *A—fire—* down. The Roy-al Squadron

Hermes.

Thematics

'Tis time to mount above, and send
The

The Bass continued.

marches, the Royal Squadron marches, erect Tri-um-

Royal Squadron marches, the Roy-al Squadron marches, erect Tri-um-

The Bass continued.

phant Arches, erect Tri-um phant

phant Arches, erect Tri-um phant

The Bass continued.

Arches, for Al-bion and Al-banius; re-joy-cc at their returning, re-

Arches, for Al-bion and Al-banius; re-joy-cc at their returning,

The Bass continued.

joy-cc, rejoyce at their re-tur-ning, re-joy

re-joy-cc at their re-tur-ning, re-joy

The Bass continued.

-ce at their re-tur-ning, the Pas-sa-ges a-dor-ning; the Royal Squadron marches,

-ce at their re-tur-ning, the Pas-sa-ges a-dor-ning; the Royal Squadron

The Bass continued.

Act I.

An OPERA.

75

CHORUS

Hail Roy-al At-tion, hail; hail Roy-al At-tion, hail.

Hail Roy-al At-tion, hail; hail Roy-al At-tion, hail.

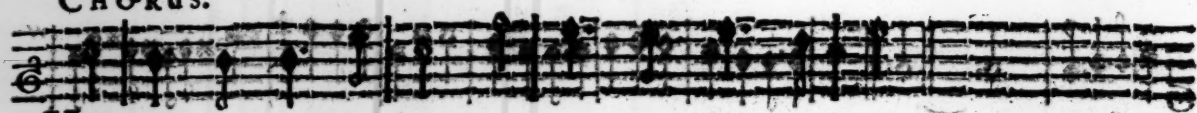
Hail Roy-al At-tion, hail; hail Roy-al At-tion, hail.

Hail Roy-al At-tion, hail; hail Roy-al At-tion, hail.

Hail Roy-al At-tion, hail; hail Roy-al At-tion, hail.

The B. is continued.

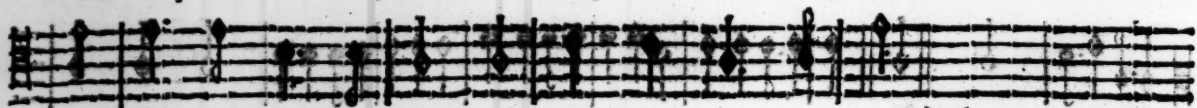
CHORUS.



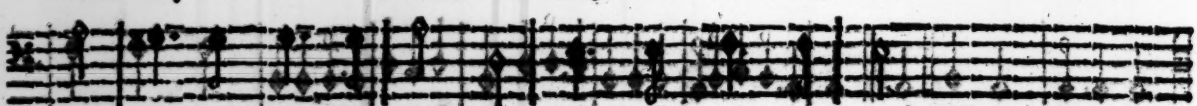
Hail Roy-al Al-bion, hail; hail Roy-al Al-bion, hail.



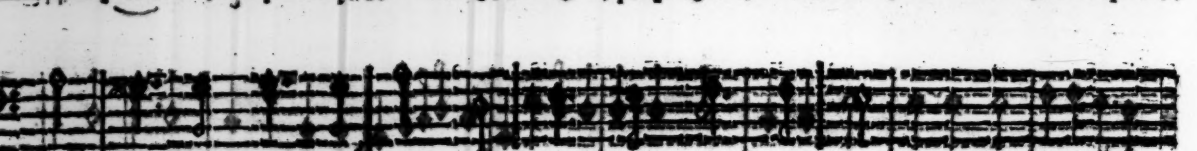
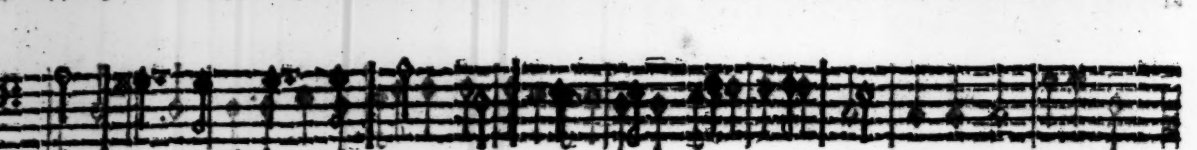
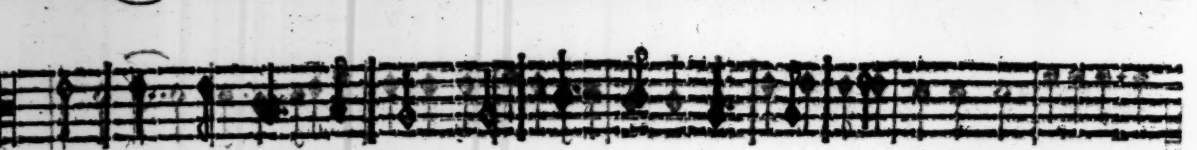
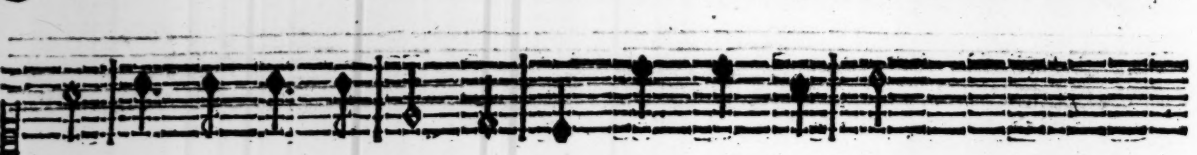
Hail Roy-al Al-bion, hail; hail Roy-al Al-bion, hail.



Hail Roy-al Al-bion, hail; hail Roy-al Al-bion, hail.



Hail Roy-al Al-bion, hail; hail Roy-al Al-bion, hail.



The Bass continued.



Augusta.
 RITORNEL. Hail Roy-al Albion, hail to
Thamesis.
 RITORNEL.

The Bass continued.

thee, thy longing People's Ex-pe-ctation; *Tha:*
 Sent from the Gods to set us
 free, from Bondage, and from U-sur-pa-tion:

The Bass continued.

Aug.
 To Par-don, and to Pi-ty
 free, from Bondage, and from U-sur-pa-tion:

The Bass continued.

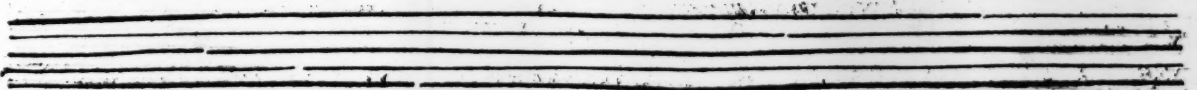
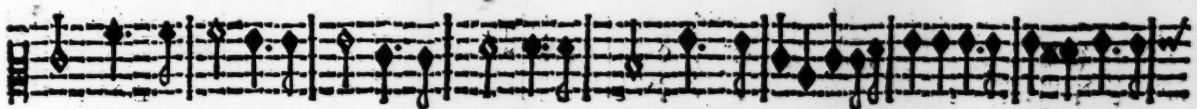
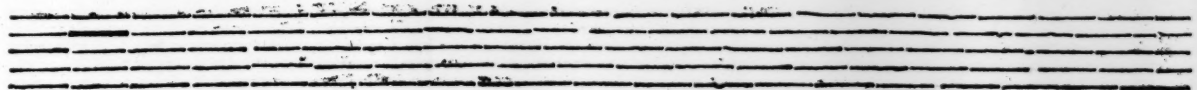
me, and to for-give a guil-ty Nation. Behold! the diff'ring Climes a-gree, re-joy—
Tha:
 Behold! the diff'ring Climes agree, rejoycing, re—

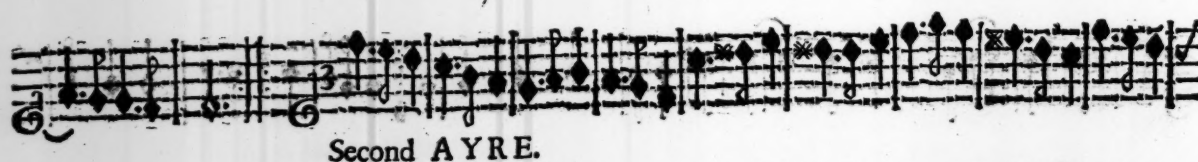
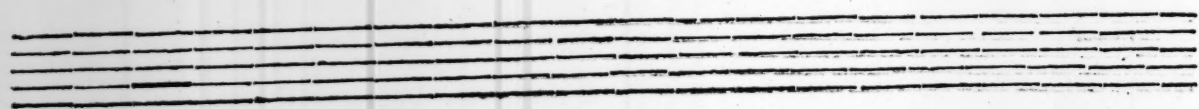
The Bass continued.

—cing, re—joy—cing in thy Re—stau—ra—tion; be—hold! the
joycing, re—joy—cing in thy Re—stau—ra—tion; be—hold! the
The Bass continued.

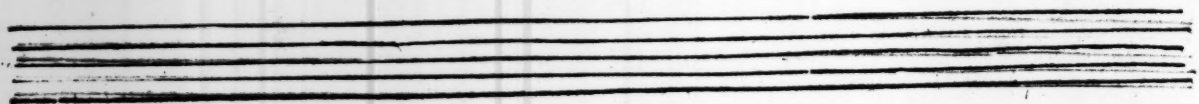
diff'ring Climes a—gree, re—joy—cing in thy Re—stau—ra—tion.
diff'ring Climes a—gree, re—joy—cing, re—joy—cing in thy Restauration.
The Bass continued.

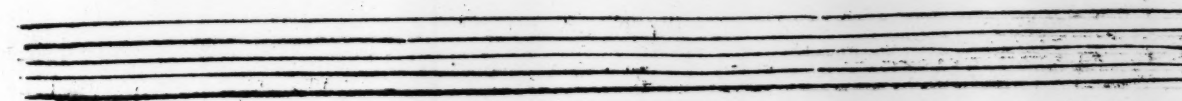
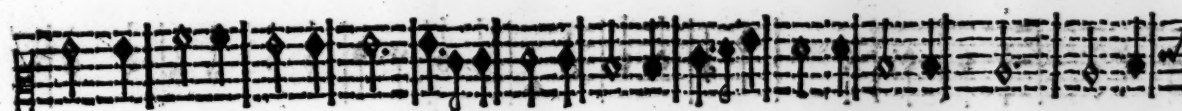
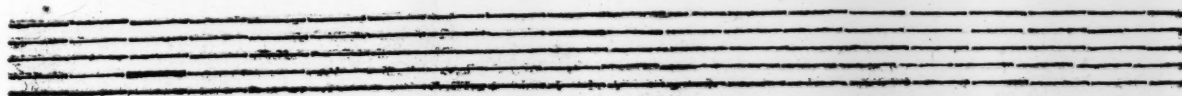
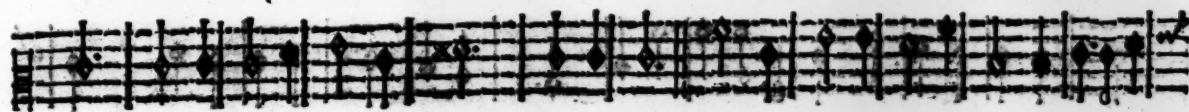
A Y R E for the four Parts of the World.

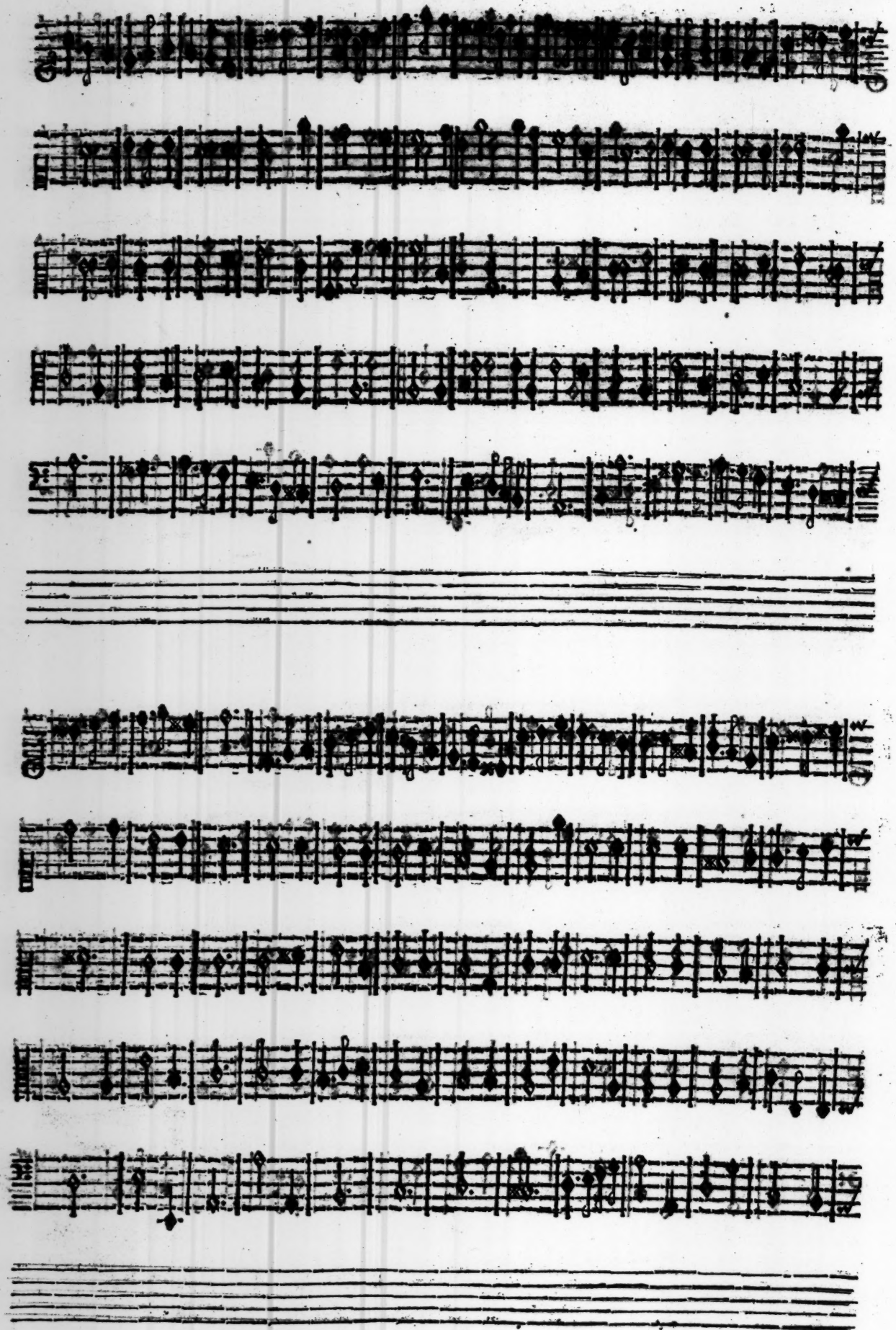




Second AYRE.







CHORUS

Hail Roy-ah Al-bion, hail;

Hail Roy-ah Al-bion, hail;

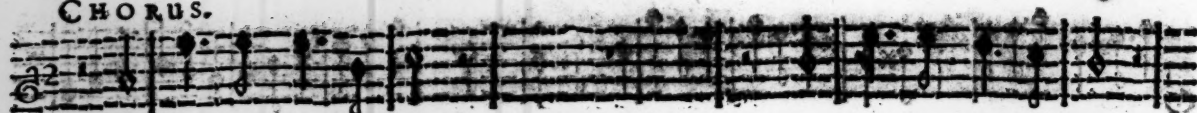
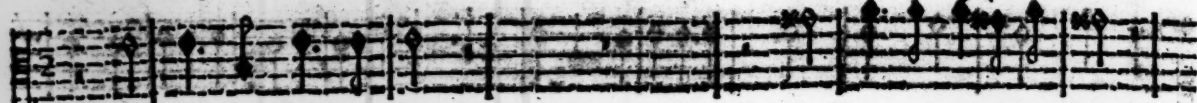
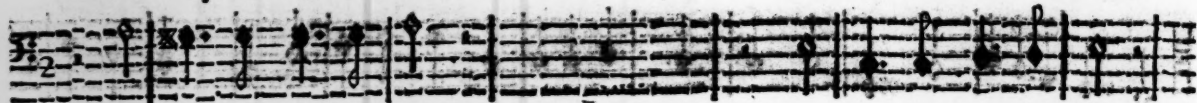
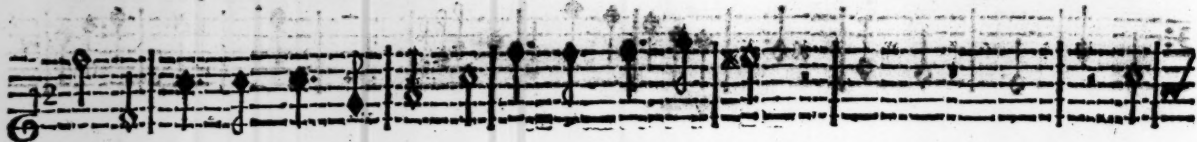
Hail Roy-ah Al-bion, hail;

Hail Roy-ah Al-bion, hail;

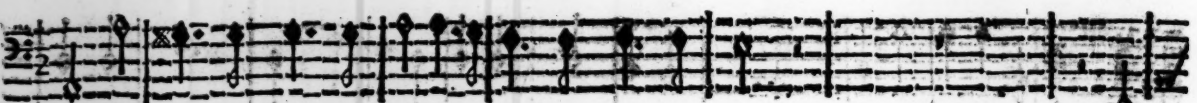
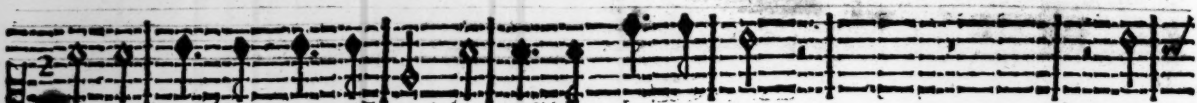
Hail Roy-ah Al-bion, hail;

The B. & C. continue.

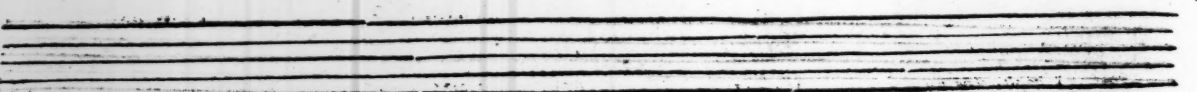
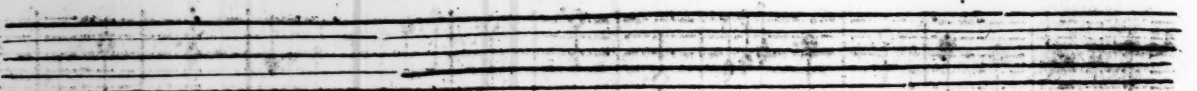
CHORUS.

Hail Roy--al *Al-bion*, hail;hail Roy--al *Al-bion*, hail;Hail Roy--al *Al-bion*, hail;hail Roy--al *Al-bion*, hail;Hail Roy--al *Al-bion*, hail;hail Roy--al *Al-bion*, hail;Hail Roy--al *Al-bion*, hail;hail Roy--al *Al-bion*, hail;

VIOLINS.



The Bass continued.





hail to thee, thy longing People's Ex-pe-ctation;



hail to thee, thy longing People's Ex-pe-ctation;



hail to thee, thy longing People's Ex-pe-ctation;

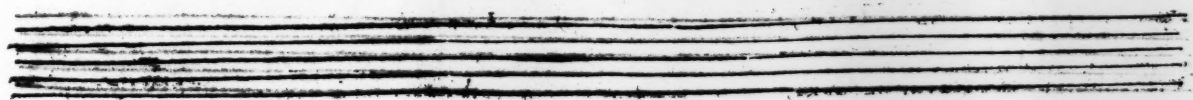
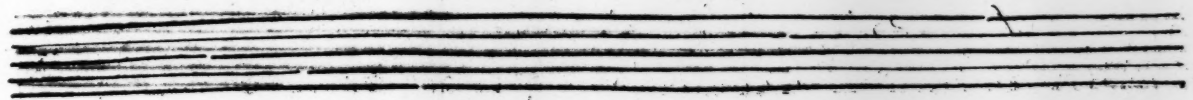


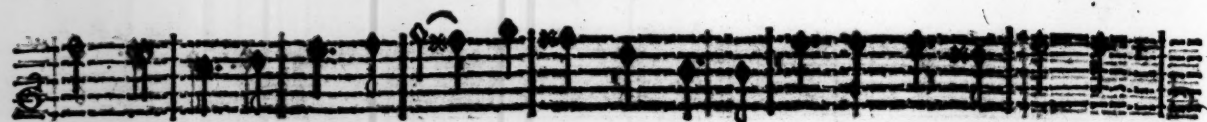
hail to thee, thy longing People's Ex-pe-ctation;



The Bass continued.

The Bass continued.





hail, hail Roy- al Alb- ion, hail to thee, thy longing People's Ex- pe- cta- tion;



hail, hail Roy- al Alb- ion, hail to thee, thy longing People's Ex- pe- cta- tion;



hail, hail Roy- al Alb- ion, hail to thee, thy longing People's Ex- pe- cta- tion;

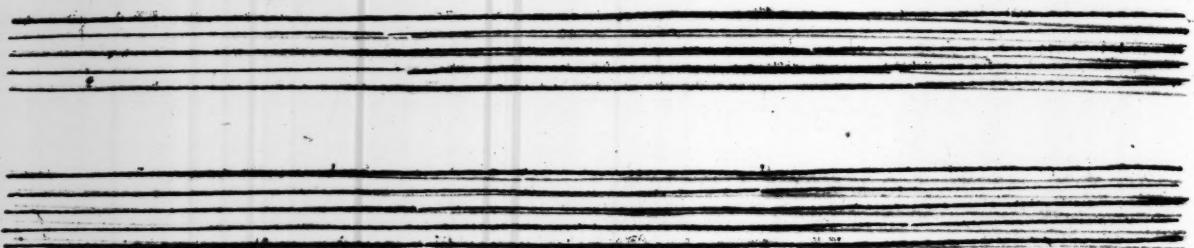


hail, hail Roy- al Alb- ion, hail to thee, thy longing People's Ex- pe- cta- tion;



The Bass continued.

The Bass continued.

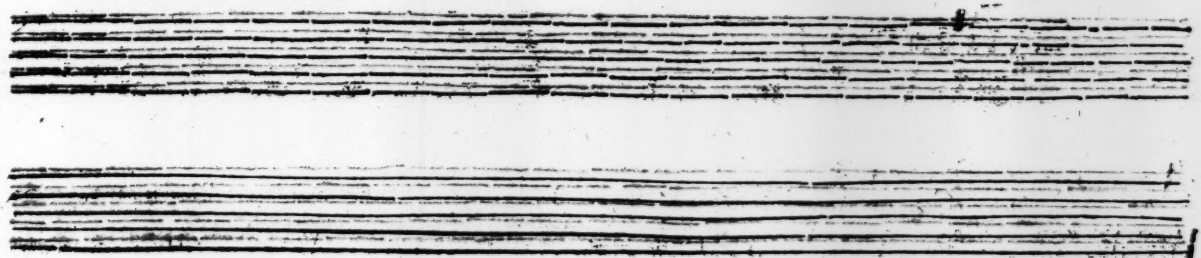


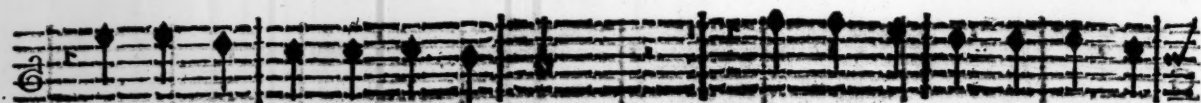


sent from the Gods to let us free,
 sent from the Gods to let us free,
 sent from the Gods to let us free,
 sent from the Gods to let us free,
 sent from the Gods to let us free,
 sent from the Gods to let us free,
 sent from the Gods to let us free,
 sent from the Gods to let us free,
 sent from the Gods to let us free,
 sent from the Gods to let us free,

The Bass continued.

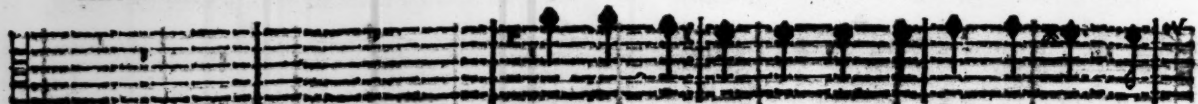
The Bass continued.



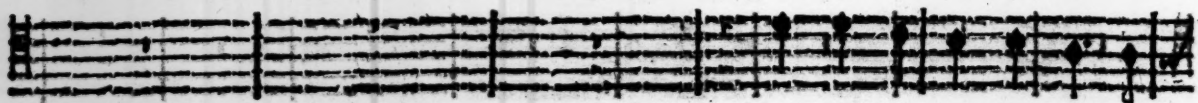


sent from the Gods to set us free,

sent from the Gods to set us



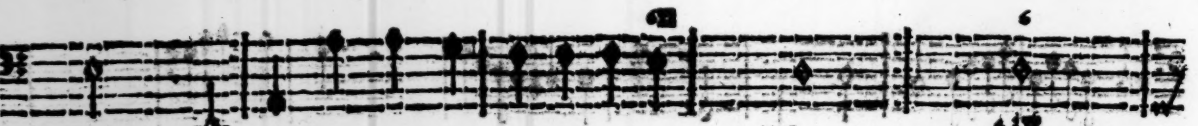
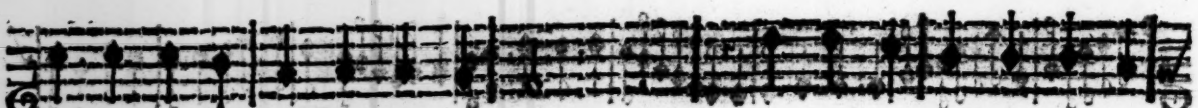
sent from the Gods to set us free, to set us



sent from the Gods to set us

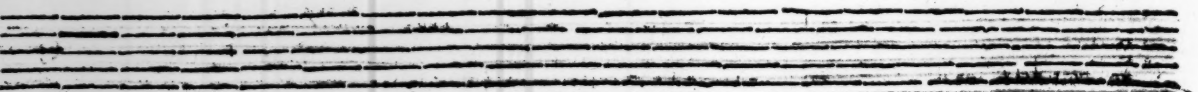


sent from the Gods to set us free, to set us



The Bass continued.

The Bass continued.





free,



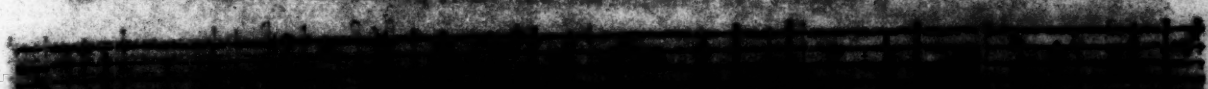
free,



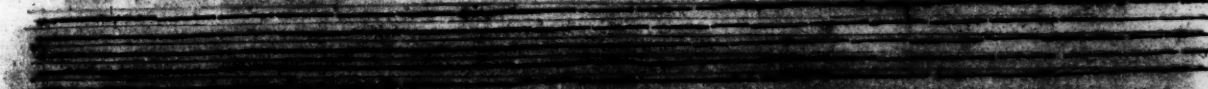
free, to the end,



free, sent from the end to the end,



The Bass continued.



Ten staves of musical notation, each with a line of music. The lyrics are written below the staves, but they are mirrored and difficult to read due to the quality of the scan.

The Bass continued.

The Bass continued.

Two empty staves for the Bass continuation.

sent from the Gods to let us free, from Bon-
 sent from the Gods to let us free, from Bon-
 sent from the Gods to let us free, from Bon-
 sent from the Gods to let us free, from Bon-
 sent from the Gods to let us free, from Bon-
 sent from the Gods to let us free, from Bon-
 sent from the Gods to let us free, from Bon-
 sent from the Gods to let us free, from Bon-
 sent from the Gods to let us free, from Bon-
 sent from the Gods to let us free, from Bon-

The Bass continued.

sent from the Gods to let us free, from Boo-Jee, and

and right side are free.

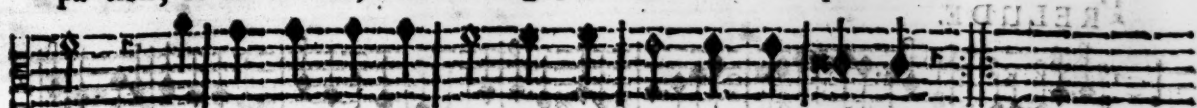
Save from the Gods the day that

213

Red, from bondage; sent from the Gods to let us free, from Rome.

The BASS continued.

Continued



The B A S S continued.

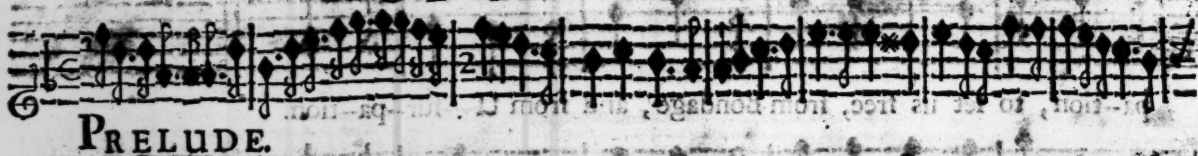
Take for the Entrac the AYRE play'd in page 78.



Finis Actus Primi.

A

ACT II. SCENE I.





the gloomy Plain: Since Pleasures here, are none be- low, be Ill our Good, our Joy be-



The Bass continued.



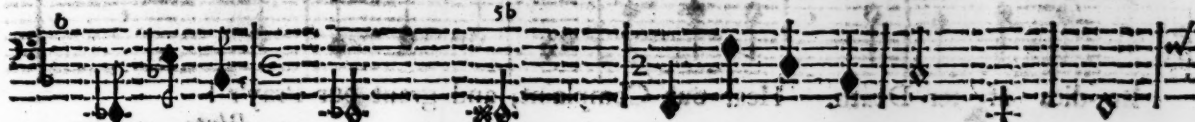
Woe; our work t'embroyl the Worlds a--bove, di--sturb their Union, dif-



The Bass continued:



u-nite their Love, and blast the beauteous Frame of our Vi-cto-rious Foe.



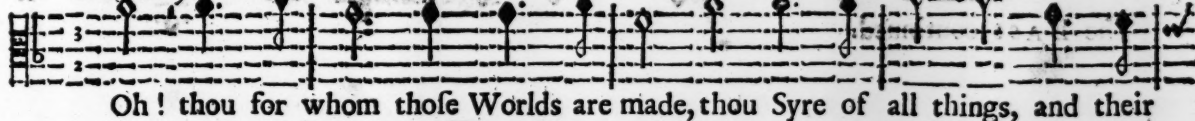
The Bass continued.

Zelota.

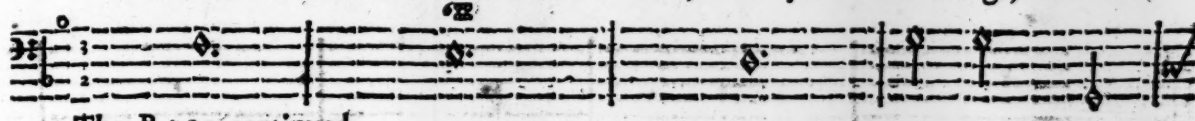


Oh! thou for whom those Worlds are made, thou Syre of all things, and their

Democracy.



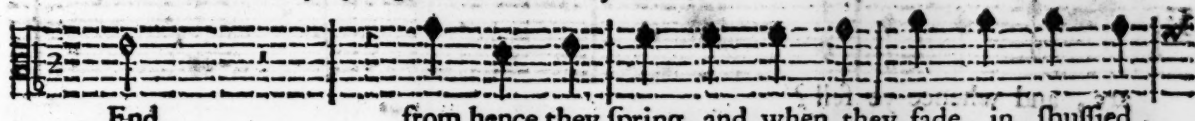
Oh! thou for whom those Worlds are made, thou Syre of all things, and their



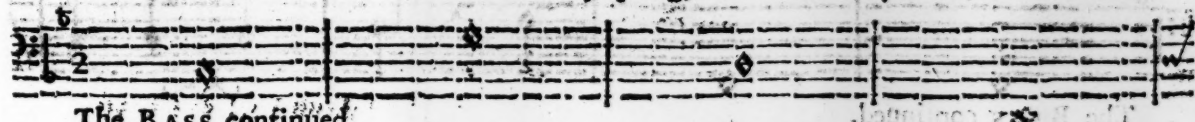
The Bass continued.



End, from hence they spring, and when they fade, in shuffled



End, from hence they spring, and when they fade, in shuffled



The Bass continued.

heaps they hi—ther tend: Here Human Souls re—ceive their Breath, and wait for

heaps they hi—ther tend: Here Human Souls re—ceive their Breath, and wait for

The Bass continued.

The Bass continued.

Bo—dies af—ter Death.

Bo—dies af—ter Death. Hear our Complaint, and grant our Pray'r!

Piano.

Speak what ye

The Bass continued.

I am thy First—be—got—ten Care, conceiv'd in

are, and whence ye fell?

The Bass continued.

Heav'n, but born in Hell; when thou didst bravely un-der-take in Fight yon Ar-bi-tra-ry

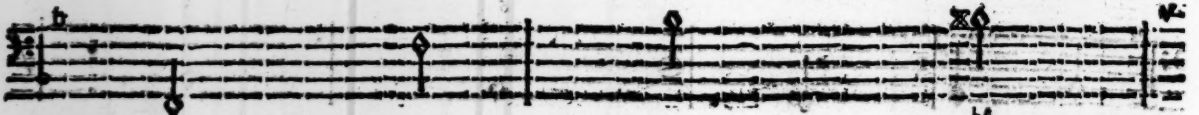
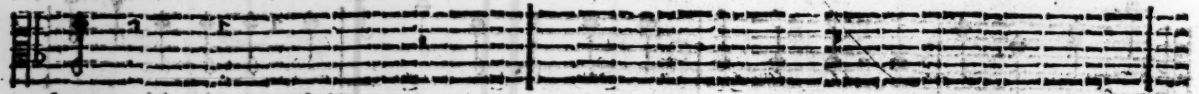
The Bass continued:

Pow'r, that rules by Sov'reign Might, to let thy Heav'n-born fel-lows

The Bass continued.

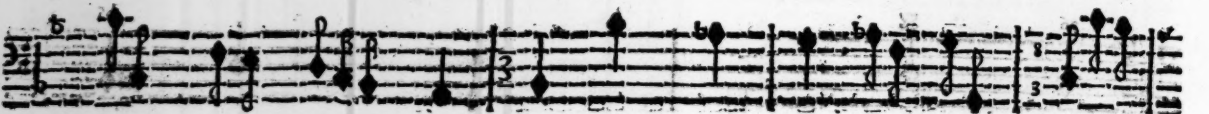
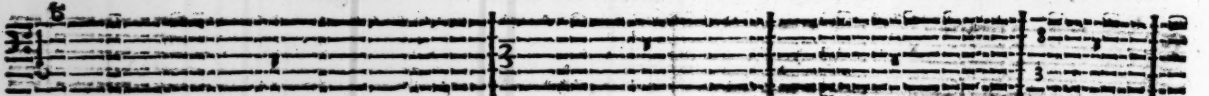
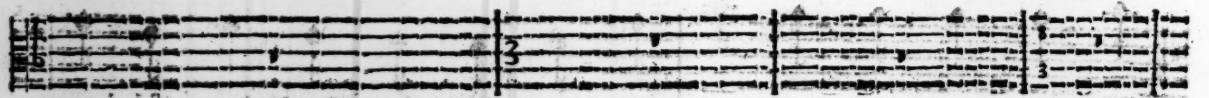
free, and leave no Difference in Degree: In that auspicious Hour was I begot by

The Bass continued.



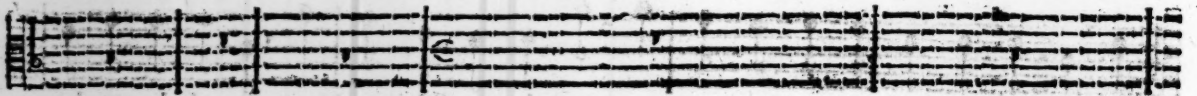
The Bass continued.

The Bass continued.



The Bass continued.

The Bass continued.



The Bass continued.

The Bass continued.

The Wealth of Albion's Isle was
 The Wealth of Albion's Isle was
 Flame, not yet forgot, lay, What on Earth has been your Lot.

The Bass continued.

ours, Augusta stoop'd with all her stately Tow'rs,
 ours, Augusta stoop'd with all her stately Tow'rs; De-mo-cra-cy kept Nobles

The Bass continued.

Zeal from the Pul-pit roar'd like Thun-der.
 under.

The Bass continued.



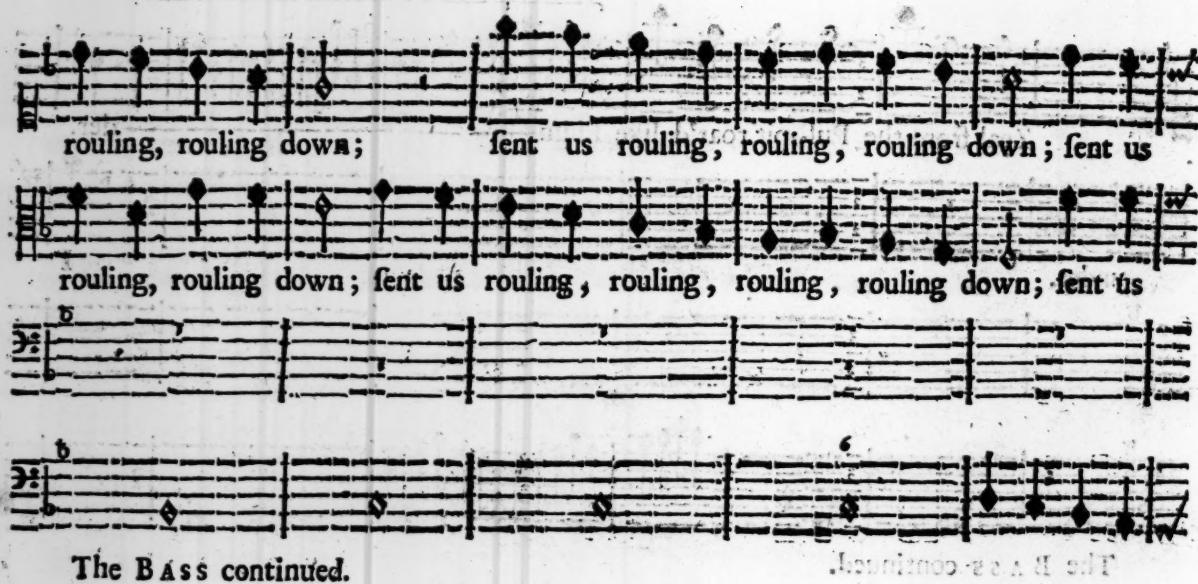
I Lor-ded o're the Gown, we both in Triumph fate, U-
trampled on the State. We both in Triumph fate, U-

The Bass continued.



surpers of the Crown; but oh pro-di-gious time of Fate! Heav'n controuling, sent us
surpers of the Crown; but oh pro-di-gious time of Fate! Heav'n controuling, sent us

The Bass continued.

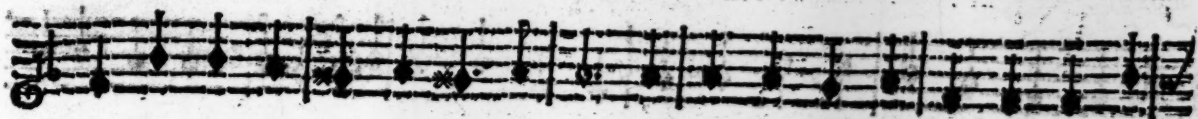


rouling, rouling down; sent us rouling, rouling, rouling down; sent us
rouling, rouling down; sent us rouling, rouling, rouling, rouling down; sent us

The Bass continued.



The Bass continued.



The Bass continued.

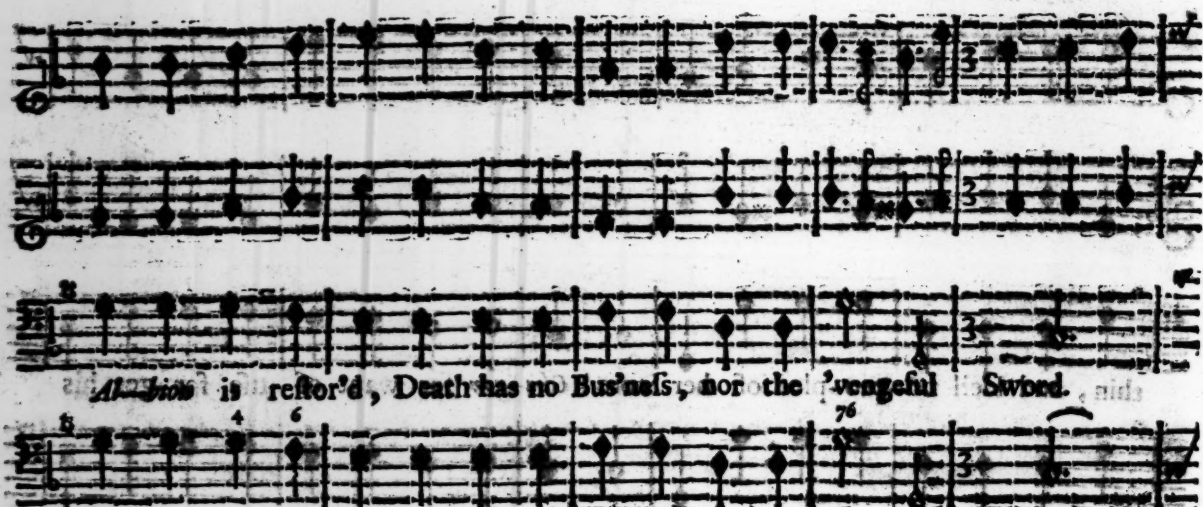


The Bass continued.



blime, and hi-ther none re-tur'd to purge a Crime: But now I see, since

The Bass continued.



Al-bion is restor'd, Death has no Bus'ness, nor the 'vengeful Sword.

The Bass continued.



'Tis too much, too too much that here I lye, 'Tis too much, too too much that

The Bass continued.

here I lye, from glorious Empire hurl'd ; by Jove ex-cluded from the Sky, by

The Bass continued.

Zelessa.
Democracy.
 Were Commonwealth re- stor'd a- gain, thou should'st
Pluto.
 Albion from the World.

The Bass continued.

For he a Race of Rebels
 have Millions of the Slain ; to fill thy dark A- bode.

The Bass continued.



sends, and Zeal the Path of Heav'n pretends, but still mistakes the Road, but still

The Bass continued.

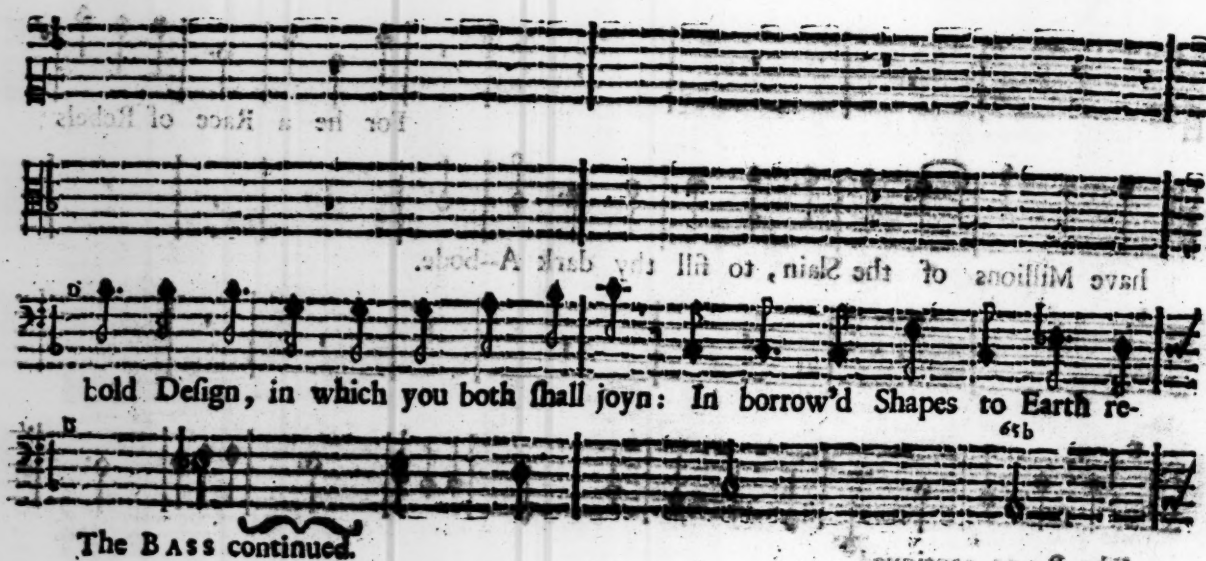


mistakes the Road.

Plato.

My la-b'ring Thought at length has wrought a brave-ly

The Bass continued.



bold Design, in which you both shall joyn: In borrow'd Shapes to Earth re-

The Bass continued.

turn, thou Commonwealth a Pa-triot seem; thou Zeal, like true Re-li-gion

The Bass continued.

burn, to gain the giddy Crowe's Eroom! No! thou to fair An-gu-sta

The Bass continued.

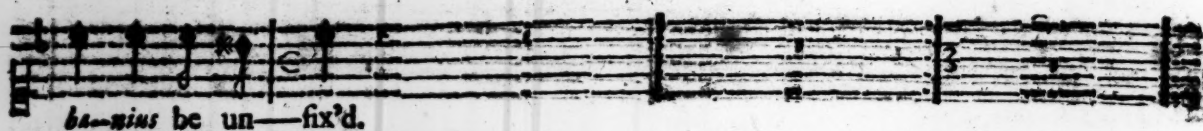
Spare some to fling, where they may go! go, and all thy Snakes fit to her Bo-som throw.

The Bass continued.



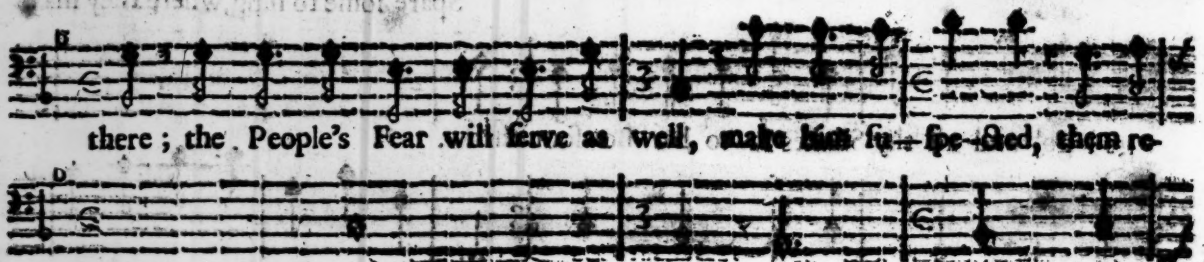
The Bass continued.

The Bass continued.



The Bass continued.

The Bass continued.



The Bass continued.

The Bass continued.

Y'have all for-got to forge a Plot, in seem-ing Care of Albion's

bel.

The Bass continued.

Life; inspire the Croud with Clamour loud, t'in-vol ve his Brother and his

The Bass continued.

Wife.

Take of a thousand Souls at thy command, the basest, blackest of the *Stygian*

The Bass continued.

D d 2

Band; one that will swear to all they can invent, so thoroughly damn'd, that he can ne're re-

The Bass continued.

pent: One of—ten sent to Earth, and still at ev'—ry Birth he took a dee—per

The Bass continued.

Stain, one that in A--dam's time was Cain; one that was burnt in Sodom's

The Bass continued.

Flame, for Crimes e'ne here too black to name; one, who through ev'—ry

The Bass continued.



form of Ill has ru—n, one who in *Naboth's* days was *Belial's* Son; one who has

The Bass continued.



gain'd a Bo-dy fit for Sin, where all his Crimes of former times lye crowded in a Skin.

The Bass continued.



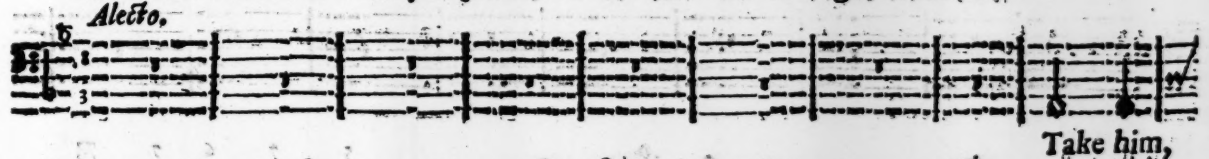
VIOLINS,



VIOLINS,



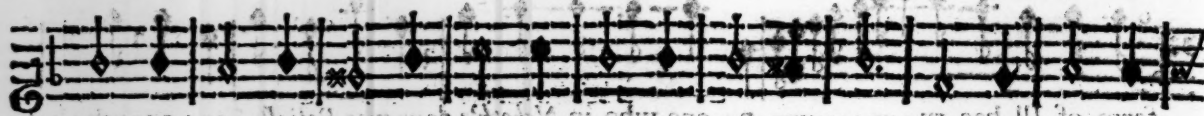
Pluto,
Take him, make him what you please, for he can be a Rogue with ease.



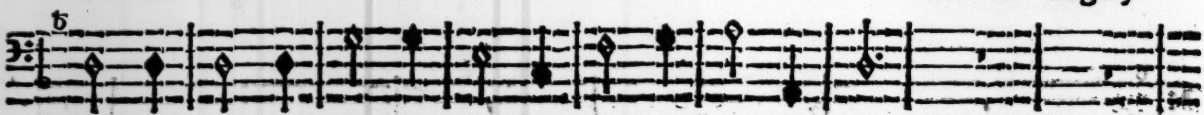
Alecio,
Take him,



The Bass continued.



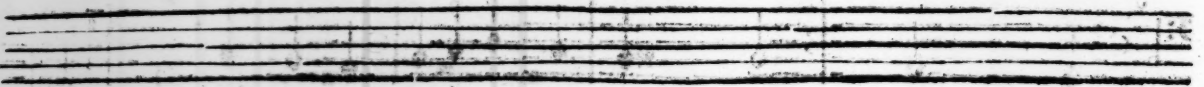
One for mighty



make him what you please, for he can be a Rogue with ease.



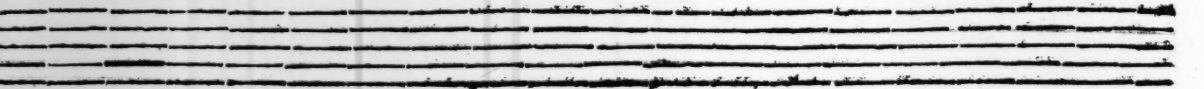
The Bass continued.



Mischiefs born, he can swear, and be forsworn: Take him, make him what you



The Bass continued.





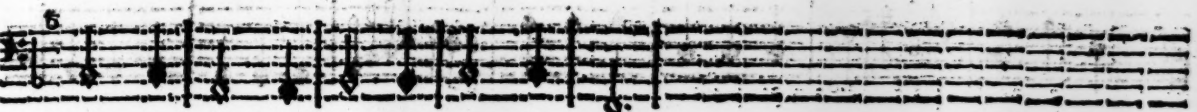
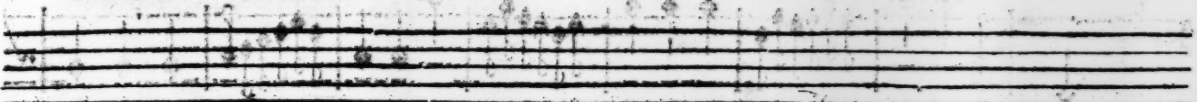
please, for he can be a Rogue with ease: Take him, make him what you



Take him, make him what you



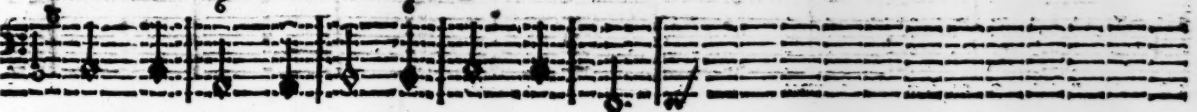
The Bass continued.



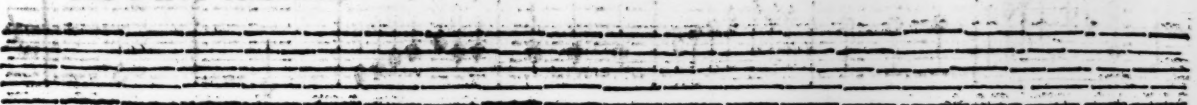
please, for he can be a Rogue with ease.



please, for he can be a Rogue with ease.

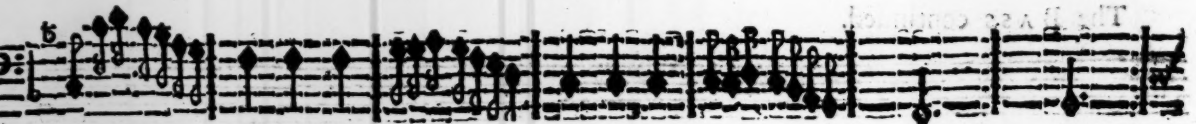
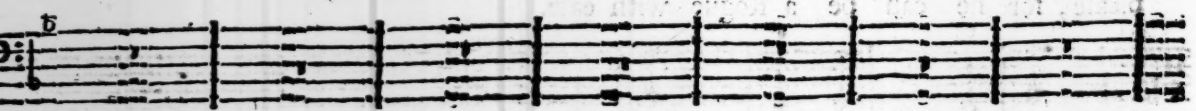
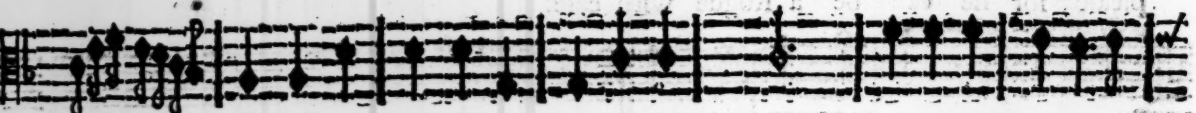


The Bass continued.





The Bass continued,



The Bass continued.

The first four staves of the musical score are for a vocal line, the fifth for a piano accompaniment, and the sixth for a bass line. The notation includes various musical symbols such as notes, rests, and clefs.

The Bass continued.

The continuation of the musical score from the previous page, consisting of ten staves. It continues the vocal, piano, and bass lines. The notation includes various musical symbols such as notes, rests, and clefs.

The Bass continued.

Ff



VIOLINS.



VIOLINS.

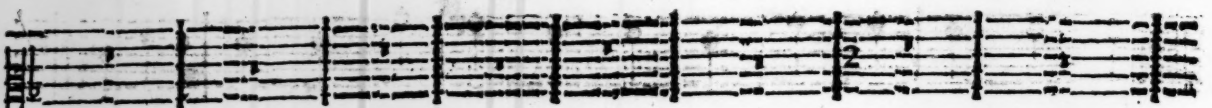


Let us Lau

gh, let us Lau



The Bass continued.

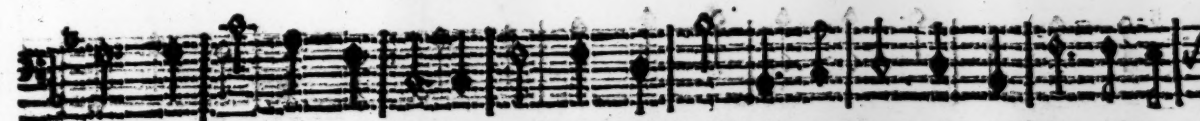
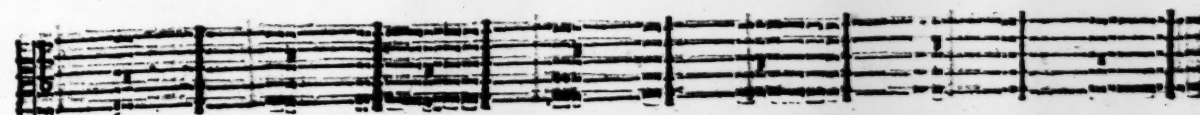


gh, let us Lau

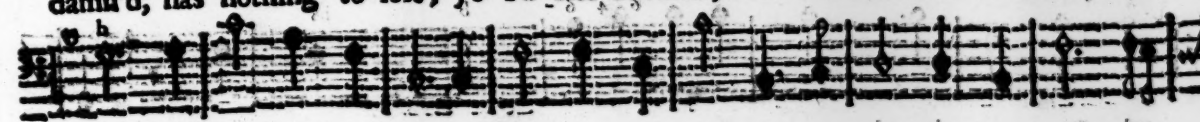
gh at our Woes, the Wretch that is



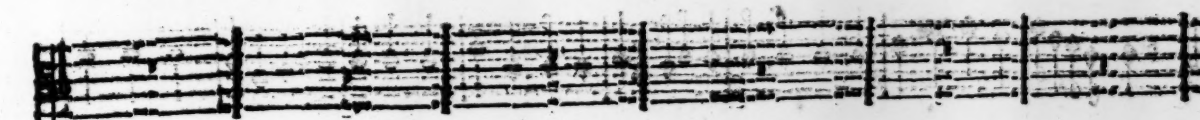
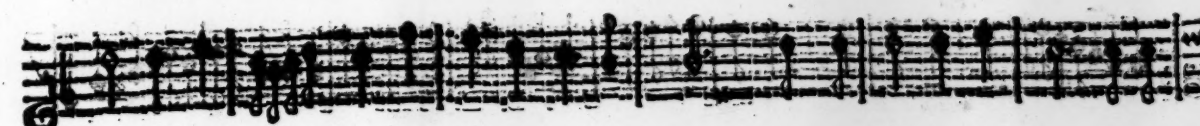
The Bass continued.



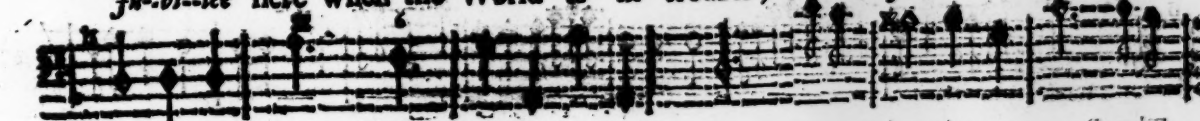
damn'd, has nothing to lose; ye Pa-riots advance, with the Ghosts in a Dance, 'tis a



The Bass continued.

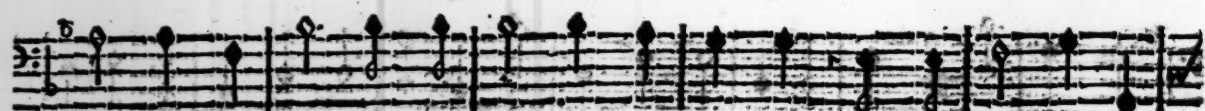
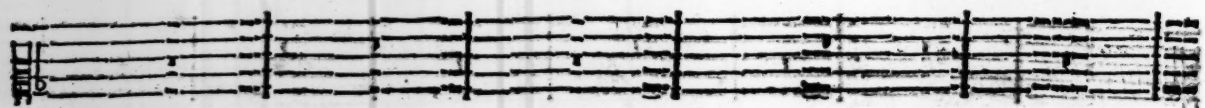


Ju-bi-lee here when the World is in trouble; 'tis a Ju-bi-lee here, 'tis a



The Bass continued.

Ff 2



The Bass continued.

The Bass continued.



The Bass continued.

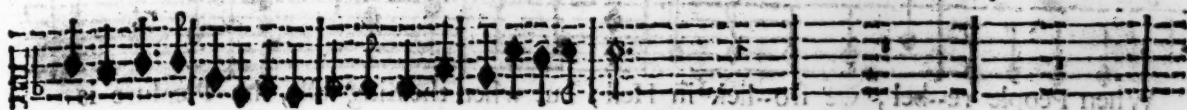
The Bass continued.



VIOLINS.



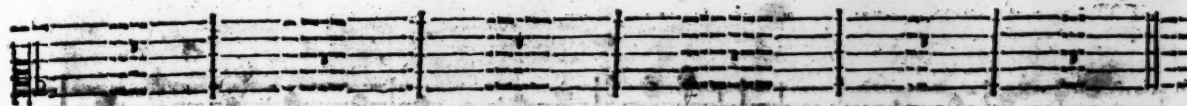
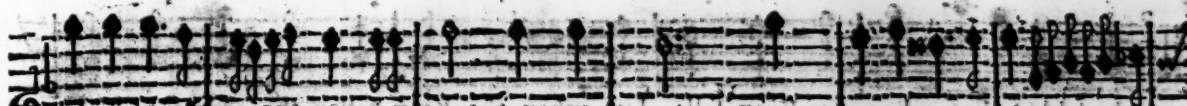
VIOLINS.



'Tis a *fu-bi-lee* here when the



The Bass continued.



World is in trouble; 'tis a *fu-bi-lee* here, when the World is in trouble.



The Bass continued.

When People re-bel, we fro-lick in Hell; but when the King falls, the Pleasure is

The Bass continued.

dou-ble; but when the King falls, but when the King falls, the Pleasure is

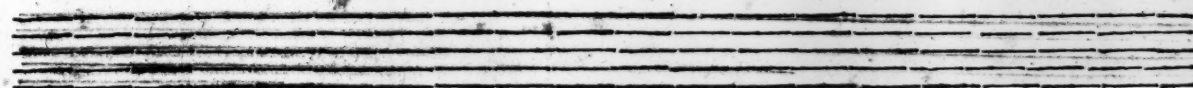
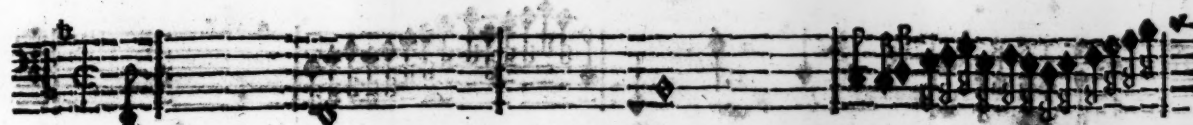
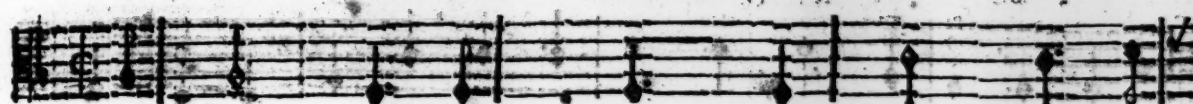
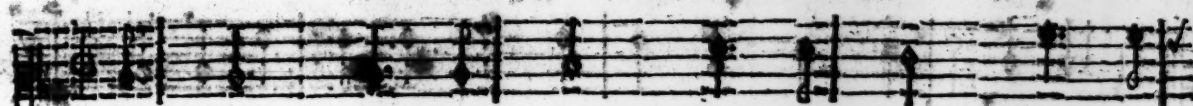
The Bass continued.

double; but when the King falls, the Plea-sure is dou-ble.

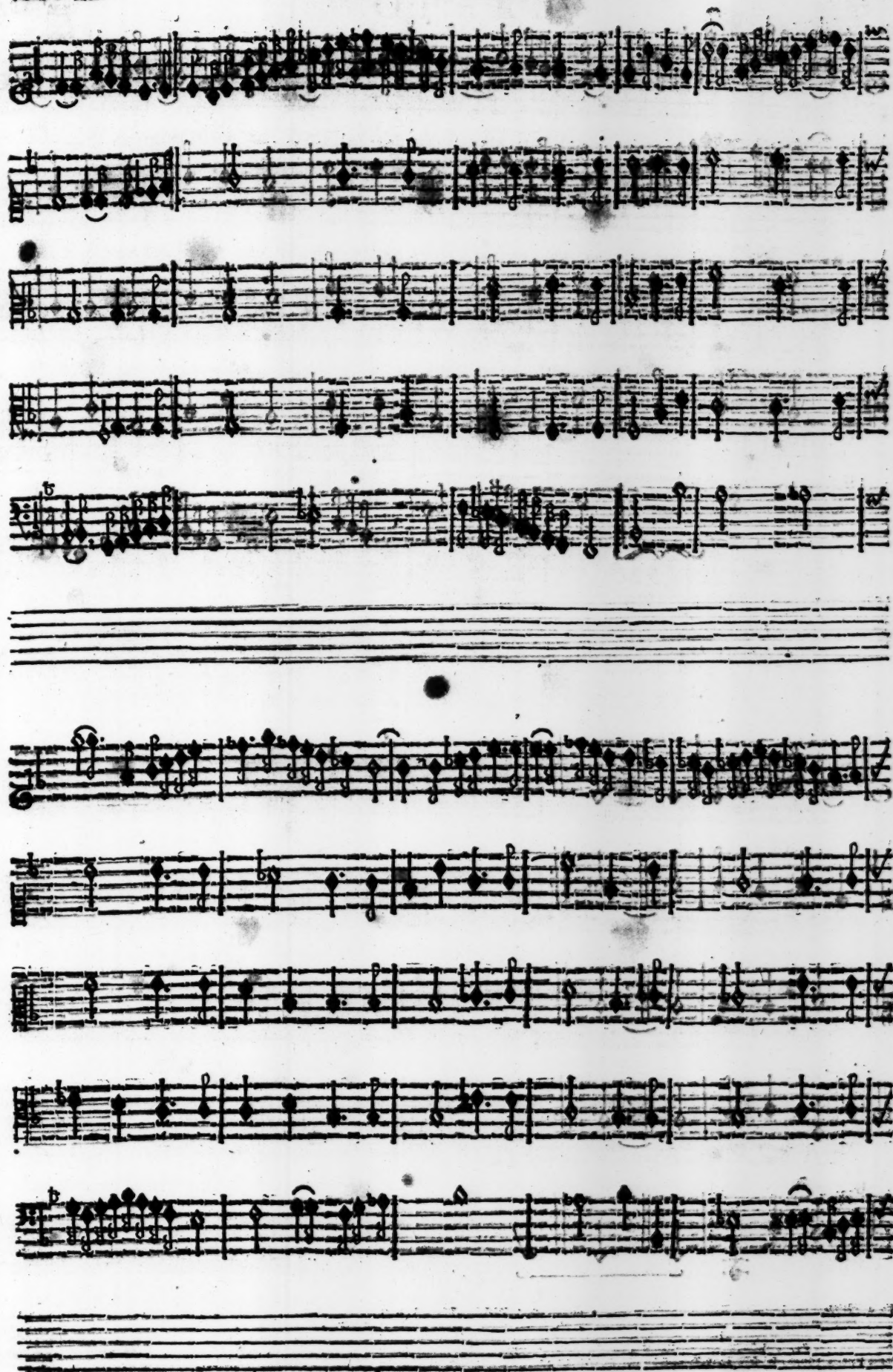
The Bass continued.

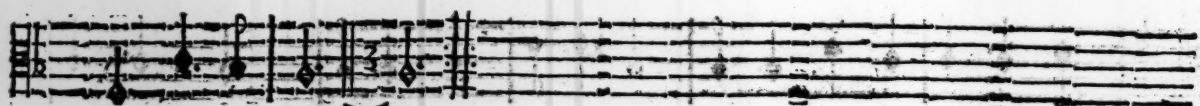
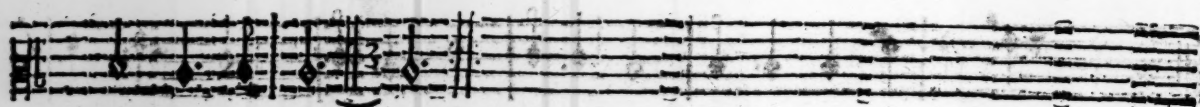
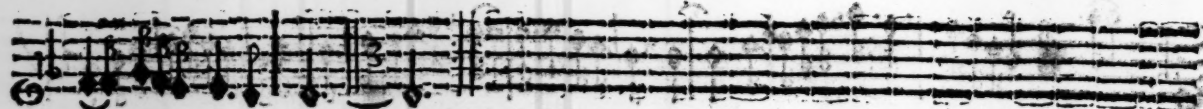
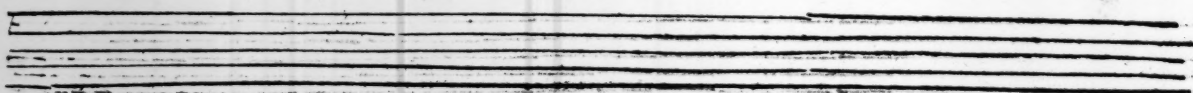


AYRE for the Devils.









ACT II

An OPERA.

123

CHORUS.

LET us laugh, let us laugh at our Woes, let us lau — gh at our

LET us laugh at our Woes, let us laugh at our Woes, let us laugh, let us

LET us lau — gh at our Woes, let us laugh at our

LET us lau — gh, let us lau —

The Bass continued.

Woes, let us lau— gh, let us laugh, let us laugh, let us lau—

lau— gh at our Woes, let us lau— gh at our Woes, let us

Woes, let us laugh at our Woes, let us lau— gh at our Woes, let us laugh at our

gh, let us lau—

The Bass continued.



—gh at our Woes, the Wretch that is damn'd, has no—thing to lose; ye



laugh at our Woes; the Wretch that is damn'd, has no—thing to lose; ye



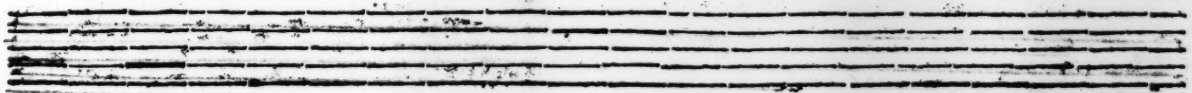
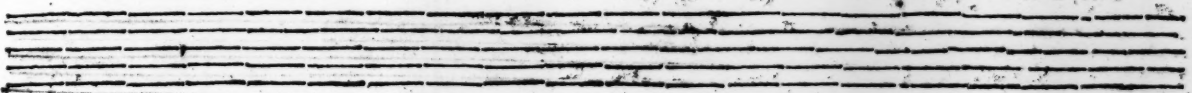
laugh at our Woes, the Wretch that is damn'd, has no—thing to lose; ye



—gh at our Woes, the Wretch that is damn'd, has no—thing to lose; ye



The Bass continued.





Fu-ries advance, with the Ghosts in a Dance, 'tis a Ju-bi-lee here when



Fu-ries advance, with the Ghosts in a Dance, 'tis a Ju-bi-lee here when



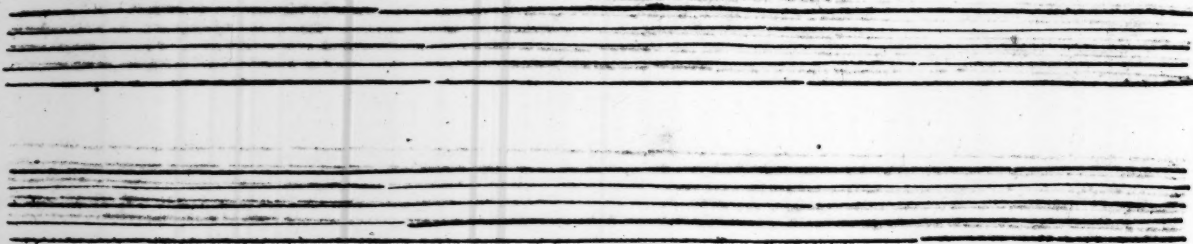
Fu-ries advance, with the Ghosts in a Dance, 'tis a Ju-bi-lee here when



Fu-ries advance, with the Ghosts in a Dance, 'tis a Ju-bi-lee here when



The Bass continued.





the World is in trouble; 'tis a Ju-bi-lee here, 'tis a Ju-bi-lee



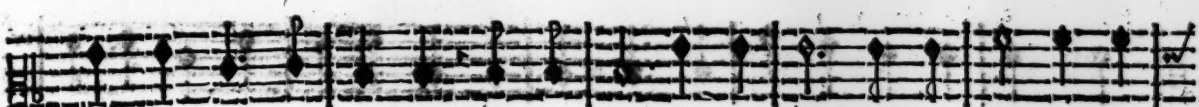
the World is in trouble; 'tis a Ju-bi-lee here, 'tis a Ju-bi-lee



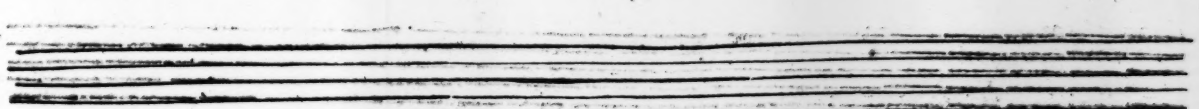
the World is in trouble; 'tis a Ju-bi-lee here, 'tis a Ju-bi-lee



the World is in trouble; 'tis a Ju-bi-lee here, 'tis a Ju-bi-lee



The Bass continued.





here, when the World is in trouble, when the World is in trouble.



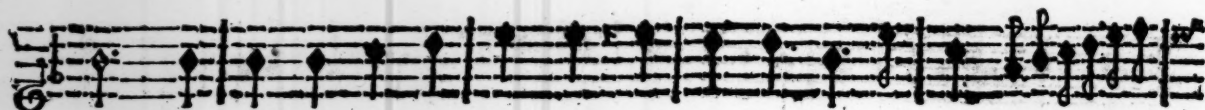
here, when the World is in trouble, when the World is in trouble.



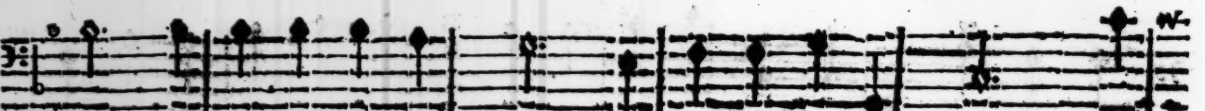
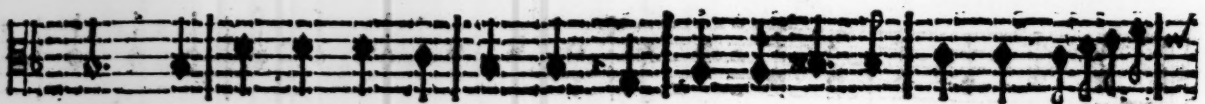
here, when the World is in trouble, when the World is in trouble:



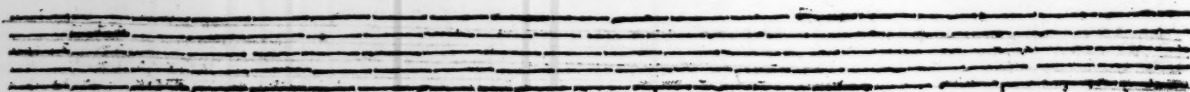
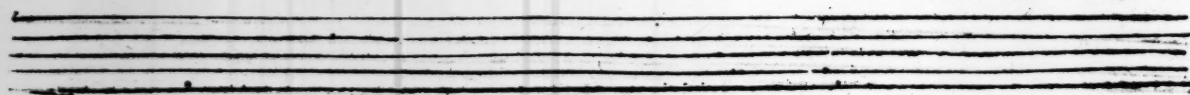
here, when the World is in trouble, when the World is in trouble.

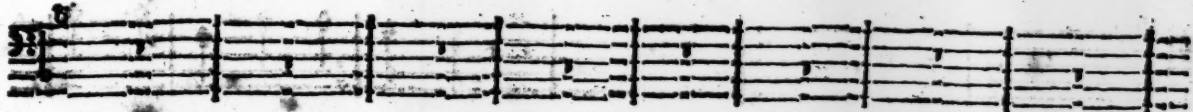


VIOLINS.



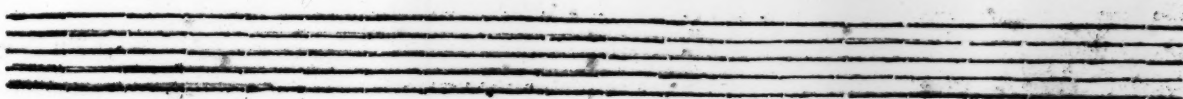
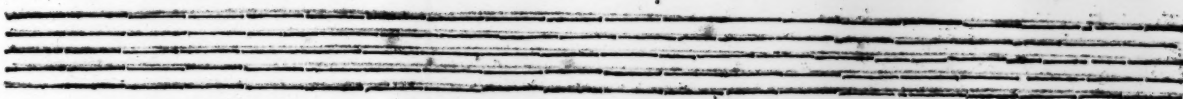
The Bass continued.





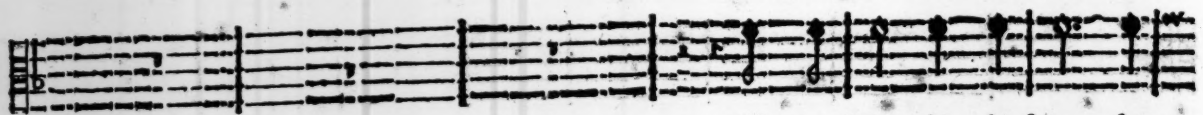
The Bass continued.

The Bass continued.





'tis a Ju-bi-lee here when



'tis a Ju-bi-lee here when



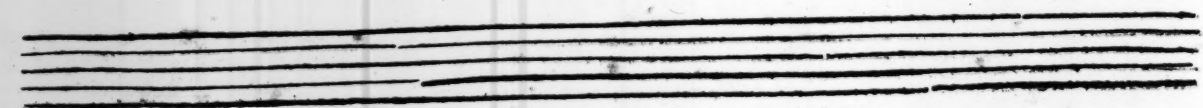
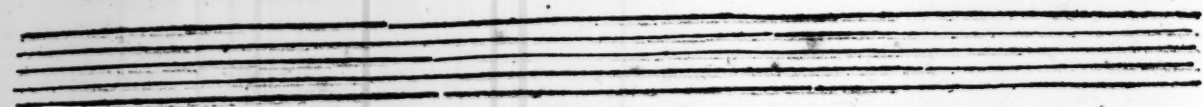
'tis a Ju-bi-lee here when



'tis a Ju-bi-lee here when



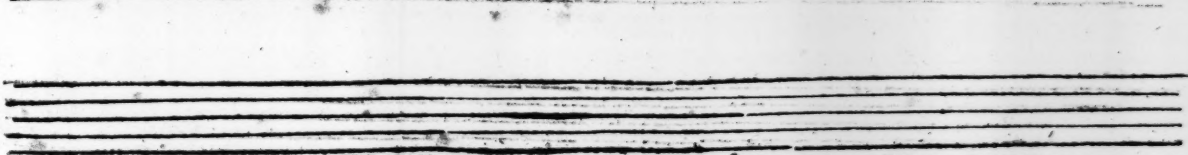
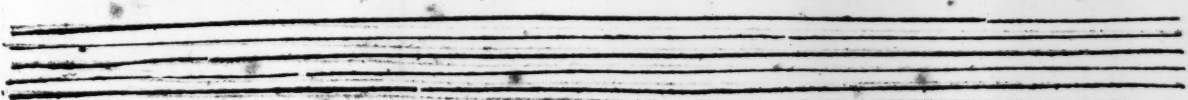
The Bass continued.





The Bass continued.

The Bass continued.





trouble: When People re—bel, we frolick in Hell; but when the King



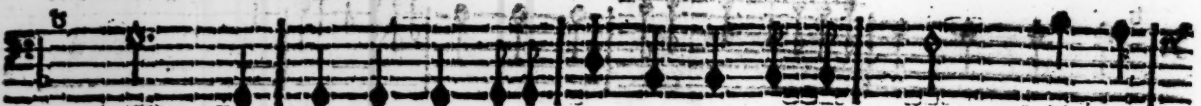
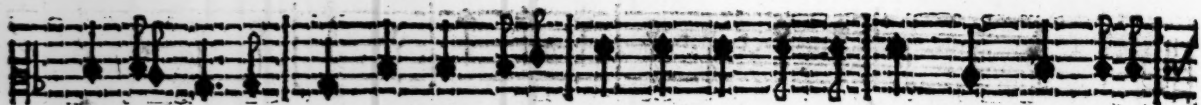
trouble: When People re—bel, we frolick in Hell, we frolick in



trouble: When People re—bel, we frolick in Hell, in Hell;

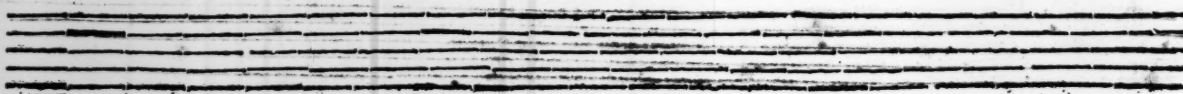


trouble: When People re—bel, we frolick in Hell; but when



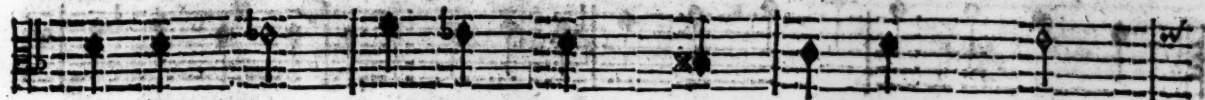
The Bass continued.

The Bass continued.

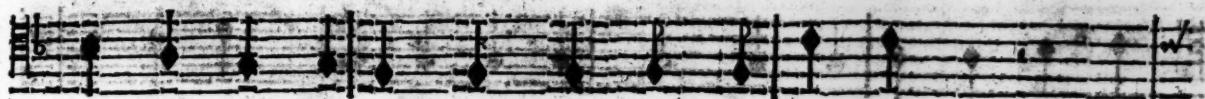




falls, the Pleasure is dou-ble; but when the King falls; the Plea-sure is



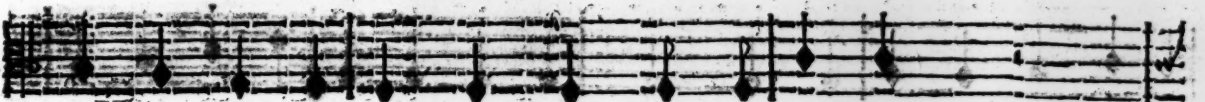
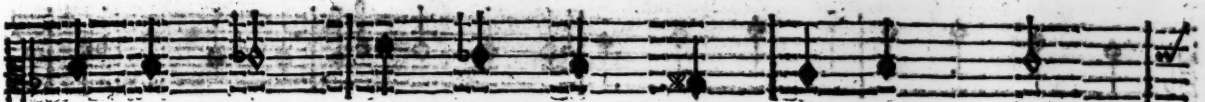
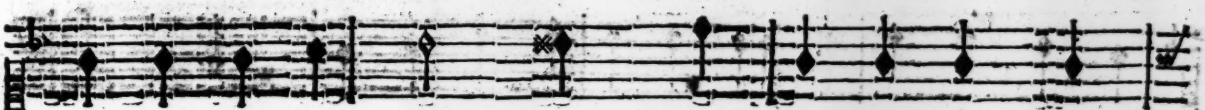
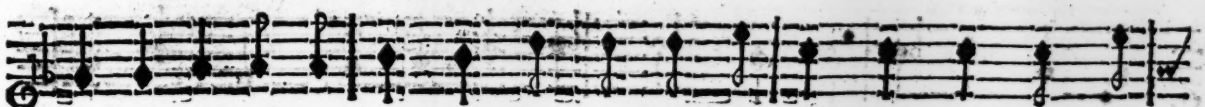
Hell, in Hell; but when the King falls; the Plea-sure is



but when the King falls, the Plea-sure is dou-ble; but when the



the King falls, the Plea-sure is dou-ble; but when



The Bass continued.

The Bass continued.





dou-ble; but when the King falls, but when the King falls, but when



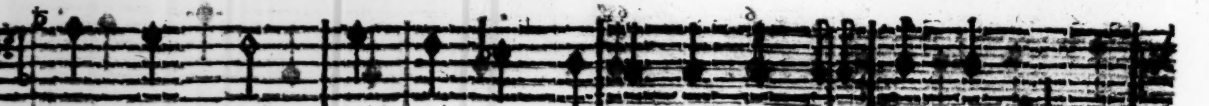
sure is dou-ble; but when the King falls, the Pleasure is dou-ble; but when



but when the King falls, the Plea—sure is dou-ble; but when the King

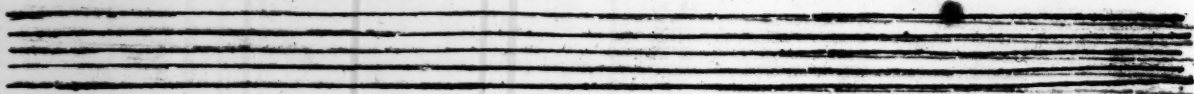


the King falls, but when the King falls, the Pleasure is double;



The Bass continued.

The Bass continued.





the King falls, the Pleasure is double, the Plea--sure is dou--ble.



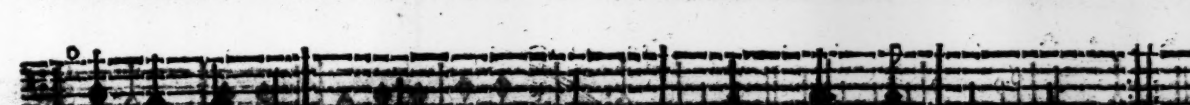
the King falls, but when the King falls, the Pleasure is dou--ble.



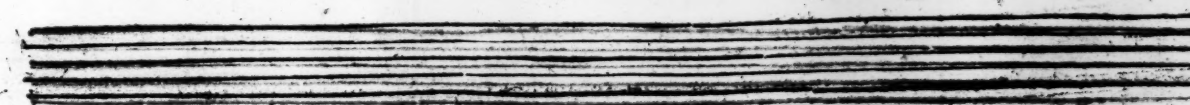
falls, but when the King falls, the Plea--sure is dou--ble.



but when the King falls, the Plea--sure is dou--ble.

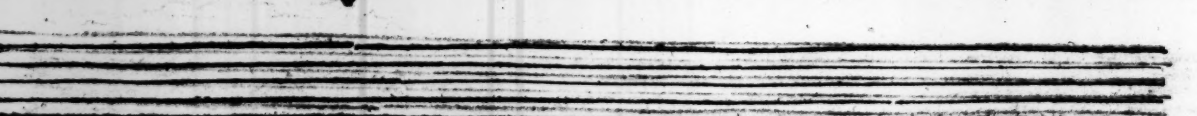
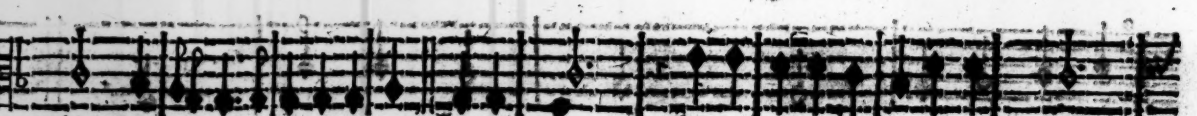
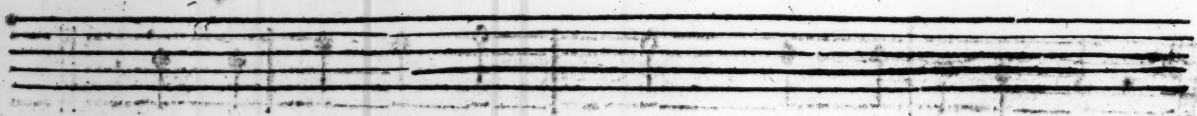


The Bass continued.





Second AYRE for Devils.



The first system of the musical score consists of five staves. The top staff is a treble clef, and the bottom staff is a bass clef. The music is written in a key with one flat (B-flat) and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings.

PRELUDE

The Bass continued.

Two empty musical staves, one for the treble clef and one for the bass clef, intended for the continuation of the bass part.

The second system of the musical score consists of five staves. The notation continues from the first system, with various note values, rests, and dynamic markings. The bottom staff includes a key signature change to two flats (B-flat and E-flat).

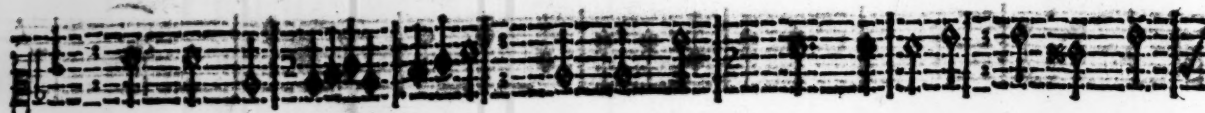
PRELUDE.

The Bass continued.

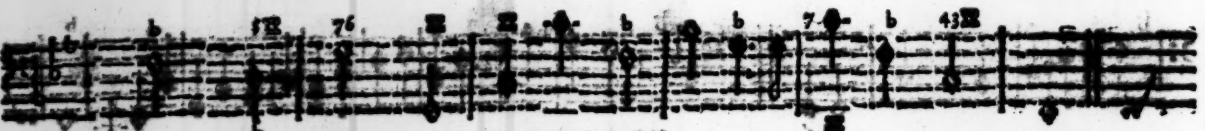
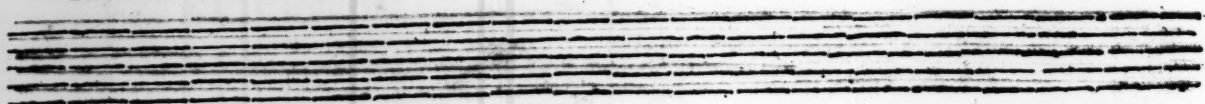
Two empty musical staves, one for the treble clef and one for the bass clef, intended for the continuation of the bass part.



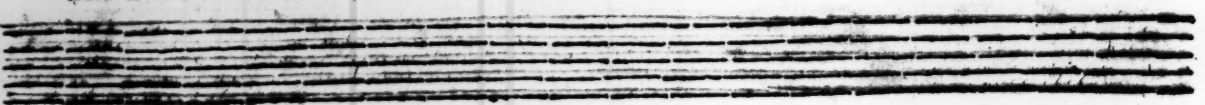
PRELUDE.



The Bass continued.



The Bass continued.



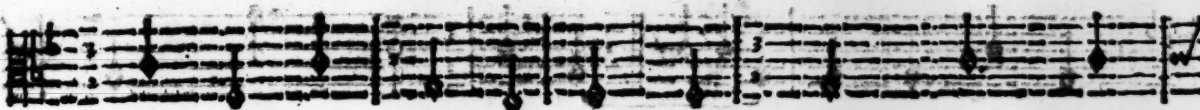
Augusta.

 Oh Je-a-lo-u-sie! thou ra-ging Ill! why hast thou found a



VIOLINS.







The Bass continued.



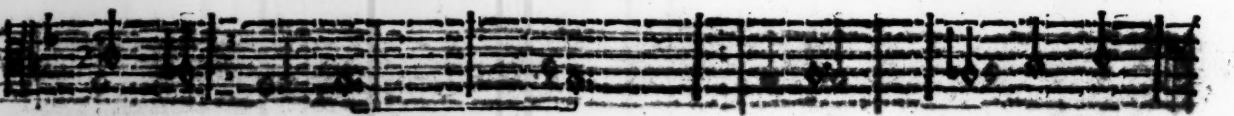
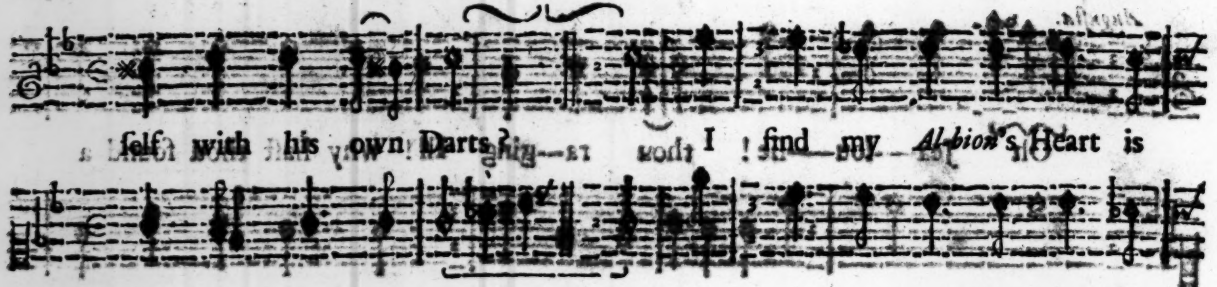
Room in Lovers Hearts, at-tracting what thou canst not kill, and pays'ning Love him-




The Bass continued.

M m. 2





gain; one writ in Sand, a-las! in Mar-ble one.



The Bass continued.



The Bass continued.



The Bass continued.



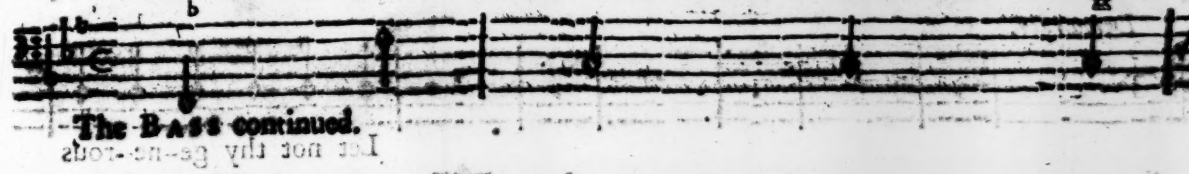
The Bass continued.



The Bass continued.



I rave! I rave! my Spirits boy! like Flames encreas'd, and mounting high with pouring



The Bass continued.



Oyl; Disdain and Love suc-ceed by turns, one free-zes me; and t'other



The Bass continued.



burns, it burns a-way for Love; thou Foe to Rest, give Haste the



The Bass continued.

full pos-ses-sion of my Breast. Hate is the no-bler Pas-sion

The Bass continued.

far, when Love is ill re-paid; for at one blow it ends the

The Bass continued.

War, and cures the Love-sick Maid.

The Bass continued.

Democracy,

Let not thy ge-ne-rous

PRELUDE: The Bass continued.

Rage, but once a-gain re-stores our Gol-den Age.

The Bass continued.

the all, and when for the Nation's Peace, a King is put a
still to Weep, and to Complain, does but more provoke Disdain: Let publick

The Bass continued.

The Bass continued.

King on thy - al: When Love is lost, let Marriage end, and leave a
Good in-flame thy Blood, with crowds of War-like Peo-ple thou art

The Bass continued.

The Bass continued.

standing for a Friend.
Lord, and heaps of Gold re-ject thy old, and let thy Bed receive a - no - ther

The Bass continued.

The Bass continued.

Zealous
Re - ligion shall thy Bonds release, for Heav'n can loose as well as
Lord.

The Bass continued.

The Bass continued.

tye all, and when 'tis for the Na-tion's Peace, a King is but a

The Bass continued.

The Bass continued.

King on Try-al: When Love is lost, let Marriage end, and leave a

The Bass continued.

The Bass continued.

Husband for a Friend. *Democracy.* With Jeal-ousie swar-ming, the People are

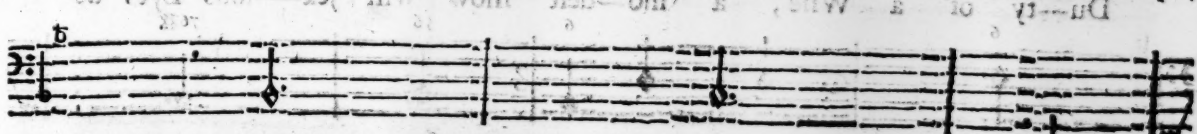
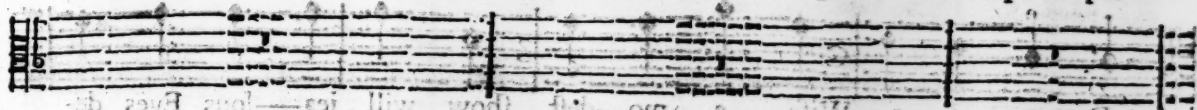
The Bass continued:

The Bass continued.

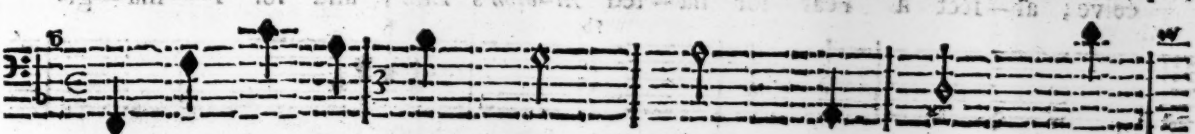
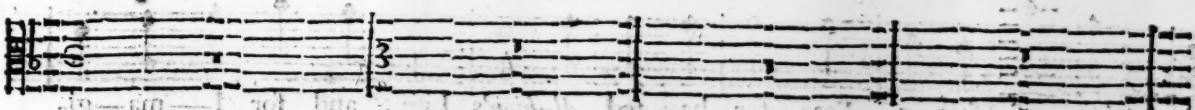
Zelos. If they fall to re-ming, and frights of Oppressions in-vade 'em:

The Bass continued.

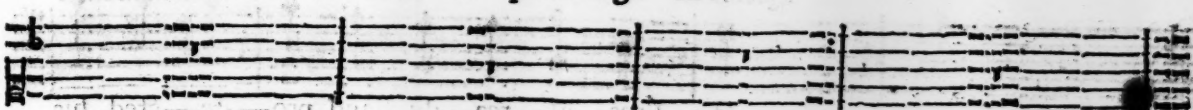
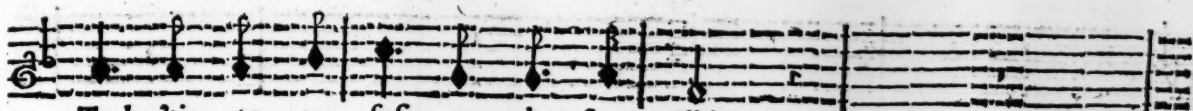
The Bass continued.



The Bass continued.



The Bass continued.



The Bass continued.

Du-ty of a Wife, a mo-dest show will jea-lous Eyes de-

The Bass continued.

ceive; af-fect a Fear for ha-ted Al-bion's Life, and for I-ma-gi-

The Bass continued.

Zelosa.

His Foes al-ready stand pro-te-cted, his

na-ry Dangers grieve.

The Bass continued.

Friends by publick Fame suf-pe-cted; Al-ba-nist must for-take his

The Bass continued.

He, a Plot con-triv'd in hap-py hour, bereaves him of his Roy-al

The Bass continued.

Pow'r, for Heav'n to mourn, and Hell to smile.

The Bass continued.

PRELUDE.

Albion.

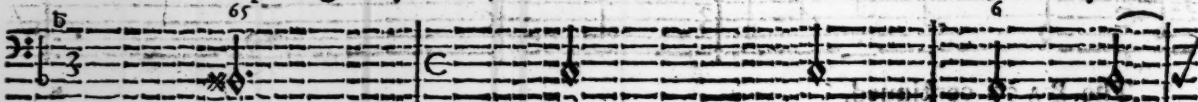
Then Zeal and Commonwealth in-fest my Land again, the fumes of Madnefs that pos-



The Bass continued.



fett the People's gid-dy Brain, once more disturb the Nation's Rest, and dye Re-



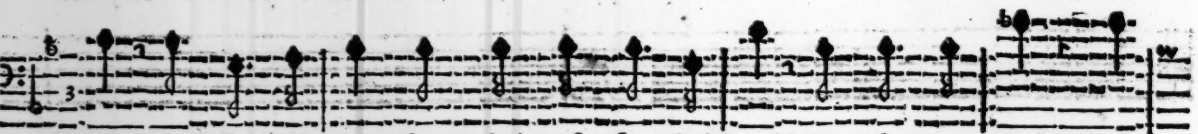
The Bass continued.



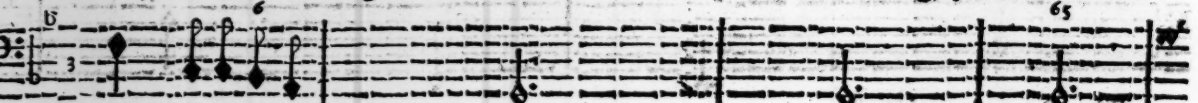
bel-lion in a dee-per Stain: Will they at length a-wake the flee-pyrry



The Bass continued.



Sword, and force Revenge from their of-fen-ded Lord! How long, ye Gods! how



The Bass continued.



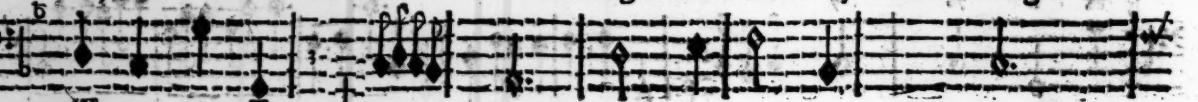
long, can Roy-al Patience bear th'Insults and Wrongs of Mad-men's Jealou-



The Bass continued.



fies, and causeless Fear? I thought their Love by Mildness might be



The Bass continued.

gain'd by Peace I was re-stor'd, in Peace I reign'd. But Tumults, Se-

The Bass continued.

di-tions, and haughty Pe-ti-tions, are all the Ef-fects of a mer-ci-ful

The Bass continued.

Nature; for-gi-ving, and granting, e're Mortals are wanting, but leads to Re-

The Bass continued.

bell-ing against their Cre-a-tor.

The Bass continued.

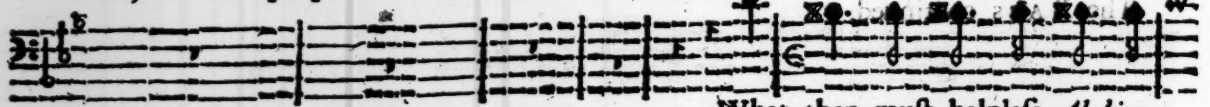
Hermes.
With Pi-ty Jove beholds thy State, but Jove is cir-cum-scrib'd by

Albion.

The Bass continued.



The Bass continued.



What then must helpless *Al-bion*



The Bass continued.



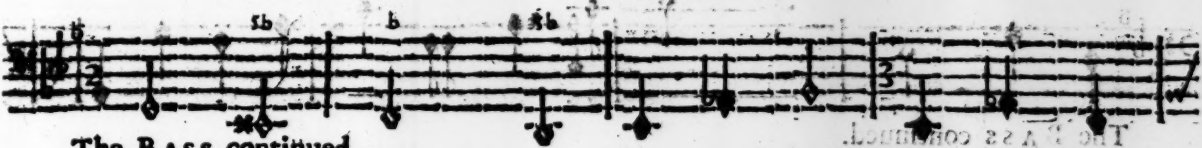
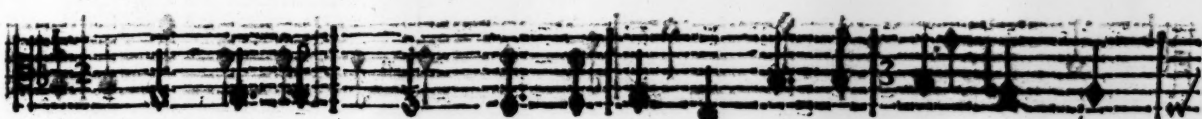
Delude the Fu—ry of the Foe, and to preserve *Al-ba-nius*, let him



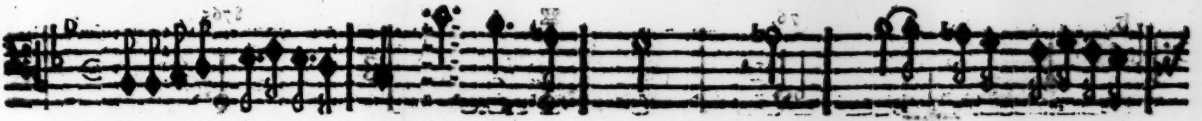
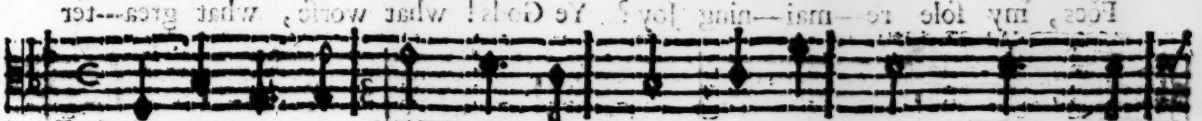
do? **VIOLINS.**



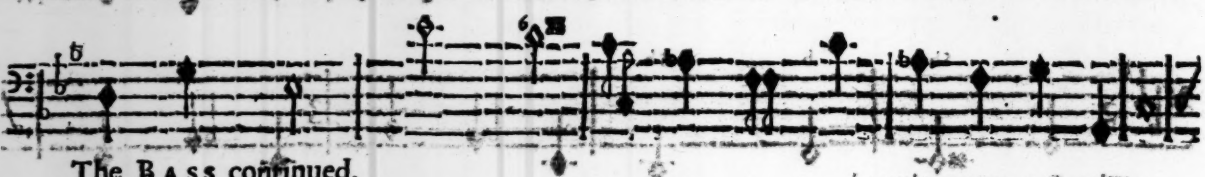
The Bass continued.



The Bass continued.



The Bass continued.



Albion.

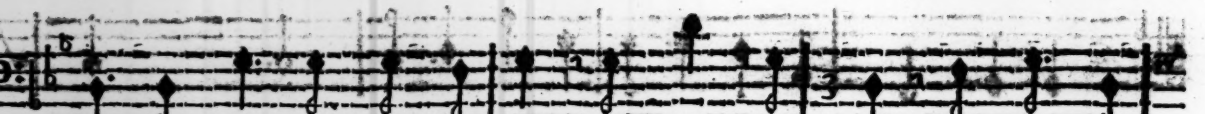


Shall I, to 'twage their Brutal Rage, the Regal Stem destroy? Or must I lose, to please my

Jobanius.



The Bass continued.



Foes, my sole re-mai-ning Joy? Ye Gods! what worfe, what grea-ter



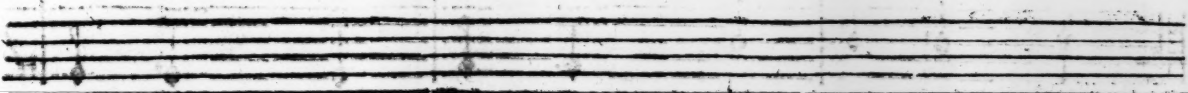
The Bass continued.



Curse, can all your Wrath em—ploy?



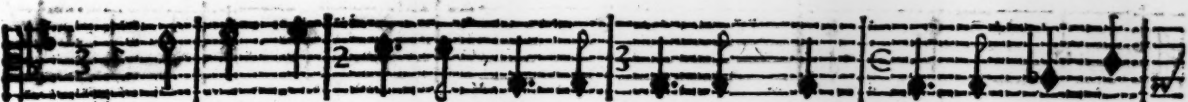
The Bass continued.



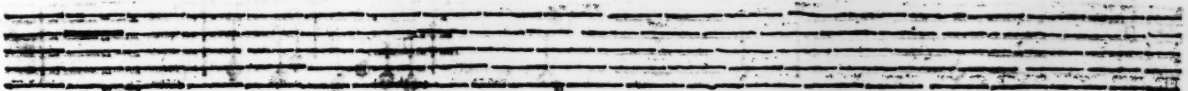
Oh Al—bion! hear the Gods and me! Well! am I lost in fa—ving



VIOLINS.



The Bass continued.

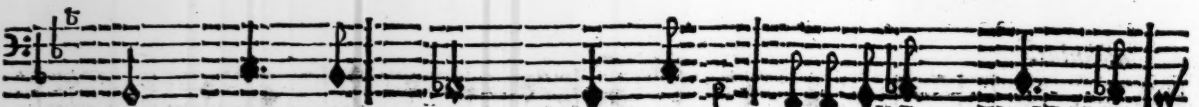




thee ! Not Ex--ile or Danger can fright a brave Spi-rit, with In--no--cance



VIOLINS.



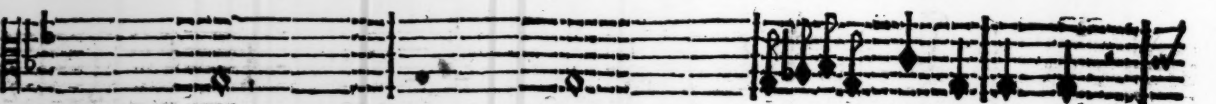
The Bass continued.



guarded, with Vertue re--war--ded, I make of my Suff'rings a Me--rit.



VIOLINS.



The Bass continued.

Act II

An OPERA

155

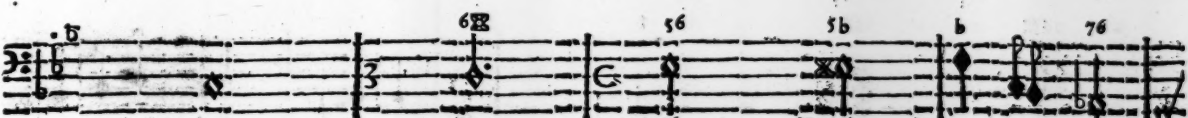
Albion.



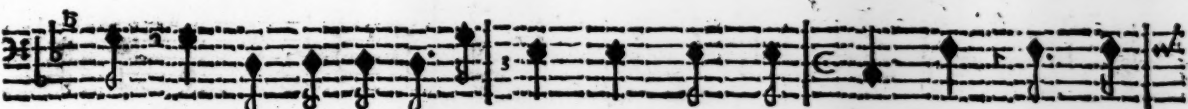
Since then the Gods and thou wilt have it so, Go! (can I live once more to bid



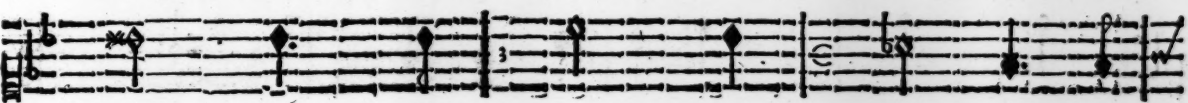
VIOLINS.



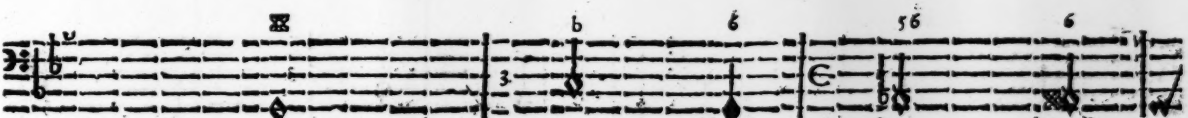
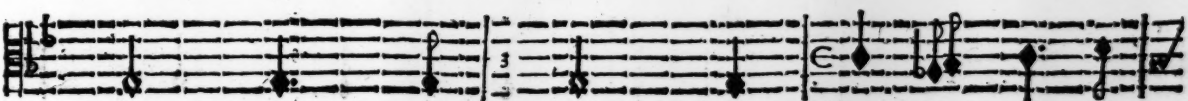
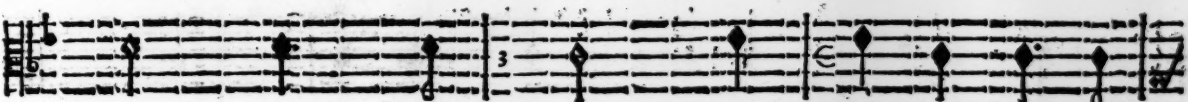
The Bass continued:



thee) go! where thy Misfortunes call thee; and thy Fate, go! guilt-less



VIOLINS.



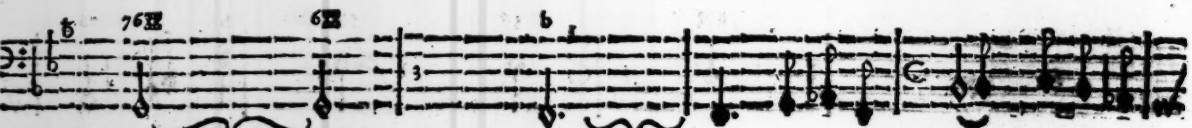
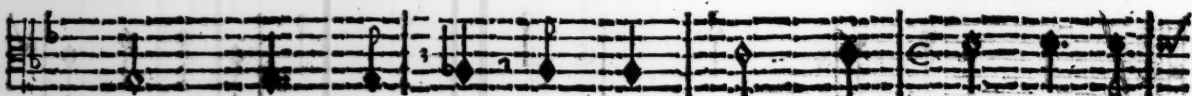
The Bass continued.



Victim, of a guilty State! In War my Champion to defend, in peaceful



VIOLINS.



The Bass continued.



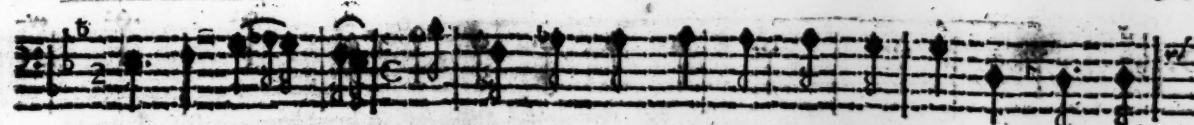
Hours, when Souls unbend, my Brother, and what's more my Friend; born where the



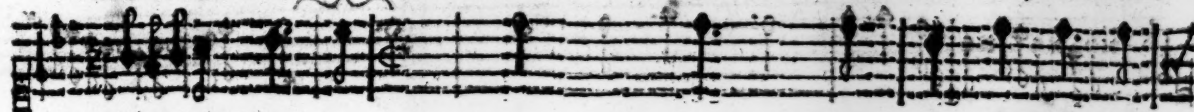
VIOLINS.



The Bass continued.

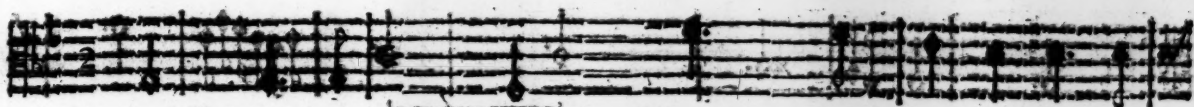


foam my Billows roar, you are less dang'rous than the Shoar: Go, where the



VIOLINS.

2 VIOLINS



The Bass continued.

The Bass continued.

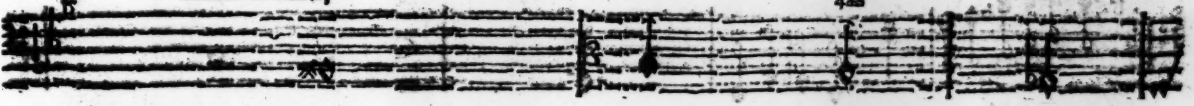


Gods thy Refuge have as sign'd, go from my Sight, but



VIOLINS.

2 VIOLINS



The Bass continued.

The Bass continued.



no ————— ver from my Mind ; but — ne —


VIOLINS.

2 VIOLINS



The Bass continued.

The Bass continued.



ver, but ne-ver from my Mind. What

VIOLINS.

2 VIOLINS



The Bass continued.

The Bass continued.

ever ho-spi-ta-ble Ground shall be for me, un-hap-py Ex-ile

The Bass continued.

found, 'till Heav'n vouchsafe to smile; what Land so-e're, tho' none so

The Bass continued.

dear, as this un-grate-ful Isle! Oh, think! oh, think! no distance can re-

The Bass continued.

move my vow'd Al-le-giance, and my Loy-al Love.

The Bass continued.

Albanus. S.*Albion. S.*

The Bass continued.



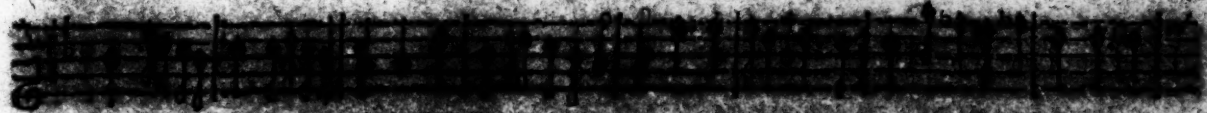
The Bass continued.



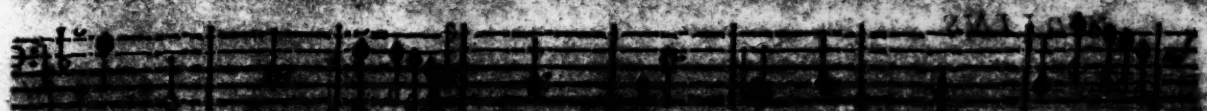
The Bass continued.



The Bass continued.



But what shall I do? I am lost, I am lost, I am lost.



The Bass continued.



The Bass continued.

The Bass continued.

Apollo.

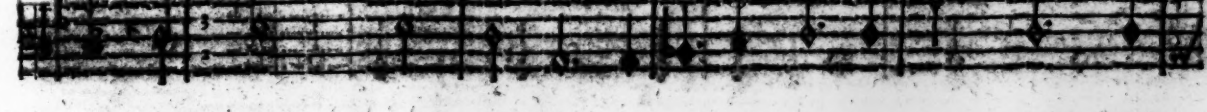
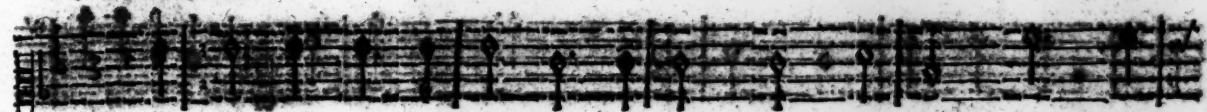


All hail! ye Royal Pair, the Gods protect you, fear not this



MOLEST

MOLEST



The Bass continued.

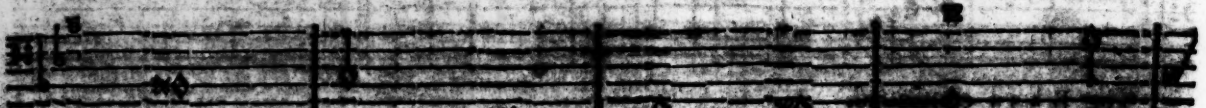
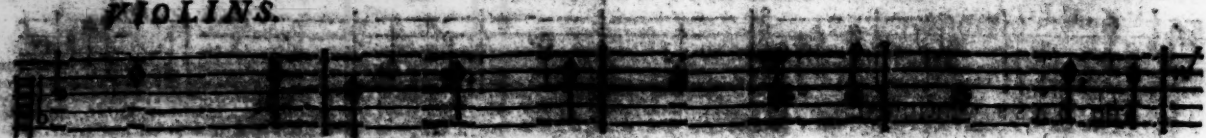
The Bass continued.



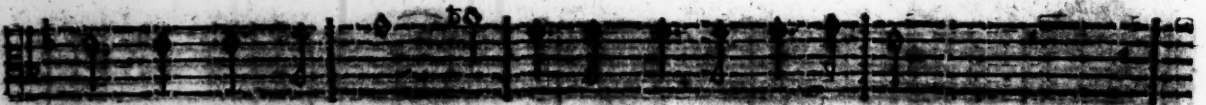
Ma-lice of your Foes; their dark De-sign-ing, and Com-bi-ning, Time and



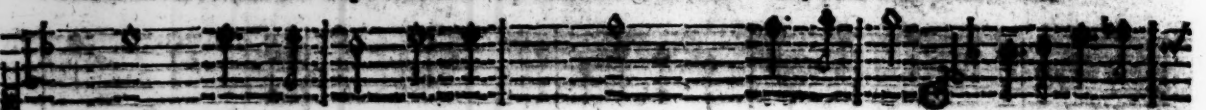
VIOLINS.



The Bass continued.

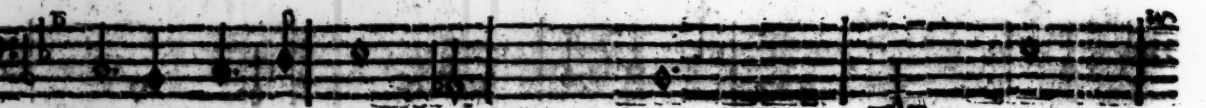
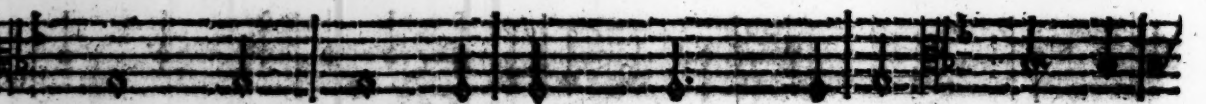
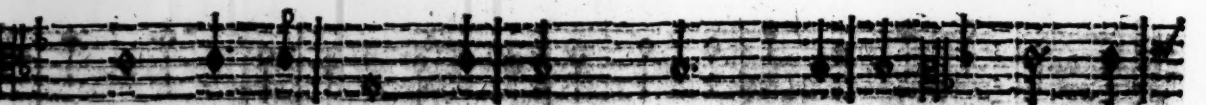
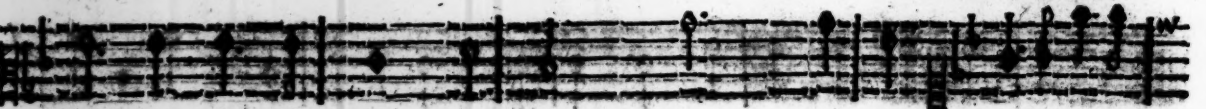


Truth shall once ex-pose; fear not the Ma-lice of your Foes.



VIOLINS.

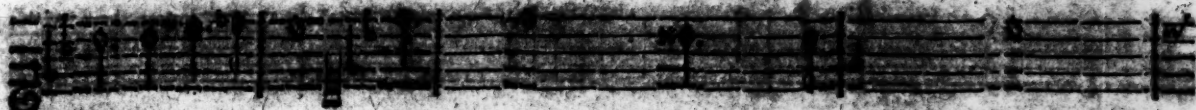
VIOLINS.



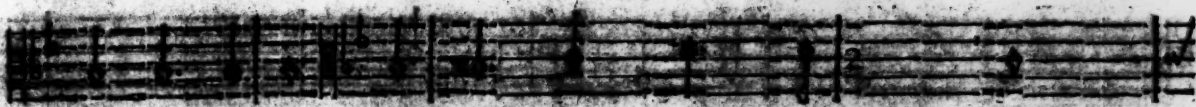
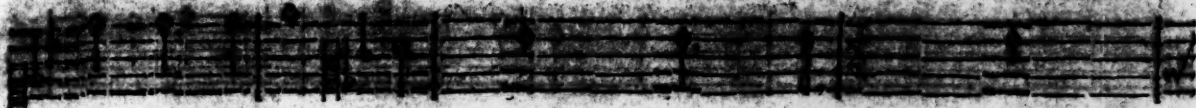
The Bass continued.



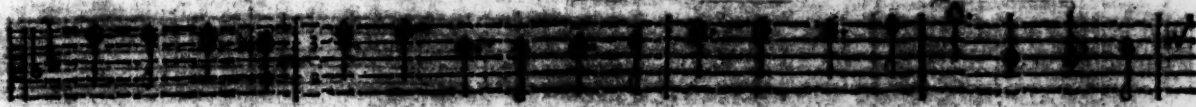
...the Tempest



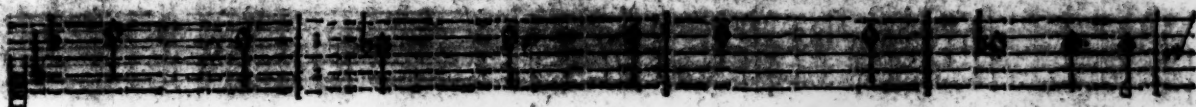
VIOLINS.



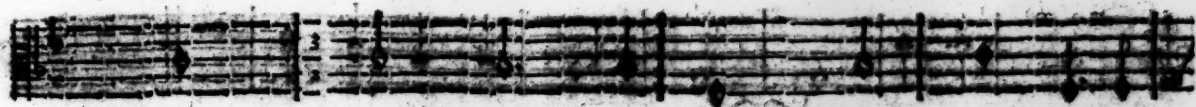
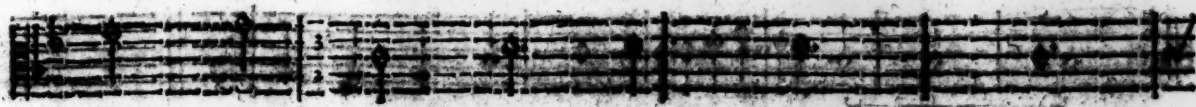
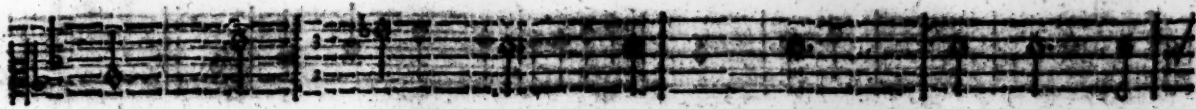
The Bass continued.



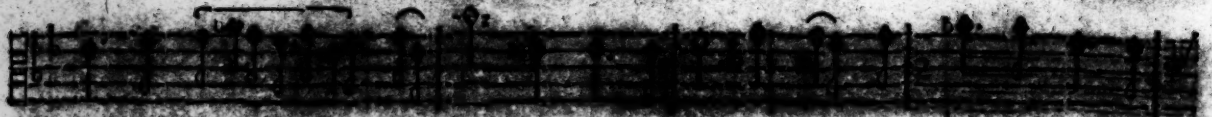
shall not long endure; but when the Nation's Crimes are purg'd a-way, then shall you



VIOLINS.

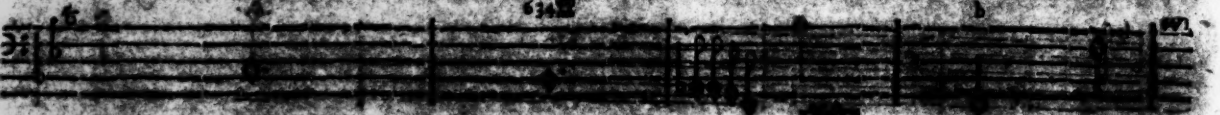
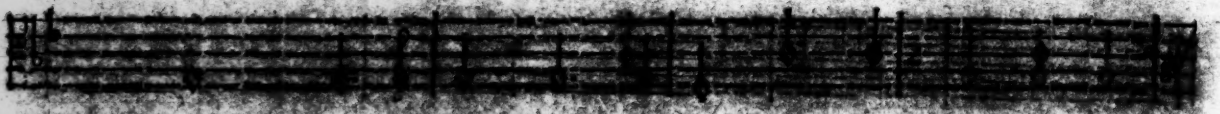
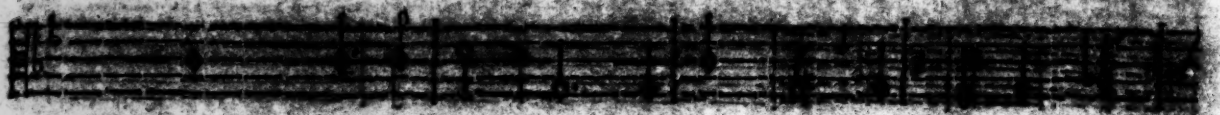
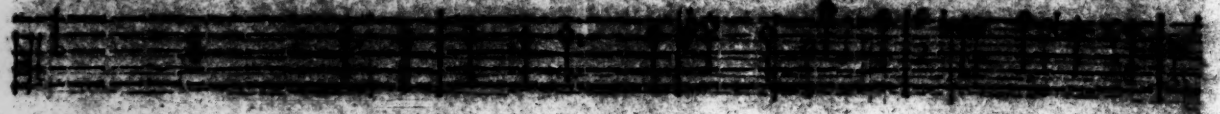


The Bass continued.



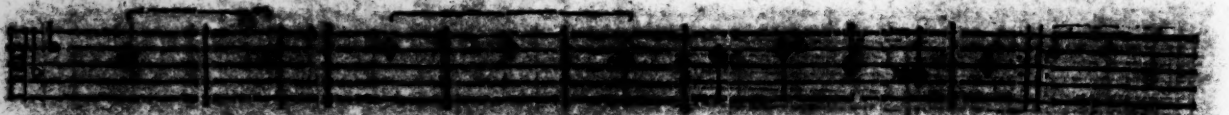
VIOLINS.

2511017



The Bass continued.

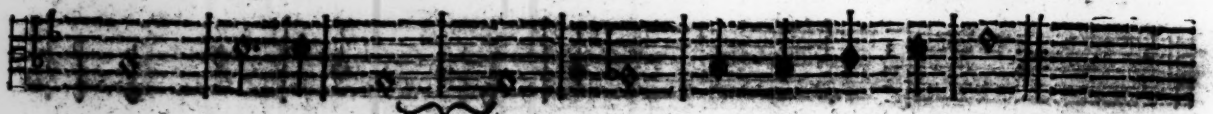
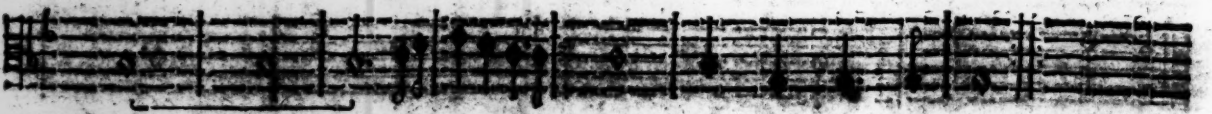
The B A 22 continued



to the God of Day

VIOLENS.

2511014

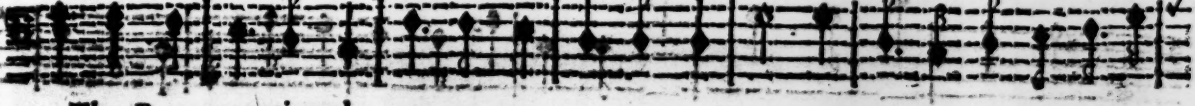


The BASS continued.

The B A 22 continued.



Tri- come a-way, come a-way, come a-way, come a-way; the Barks upon the Billows



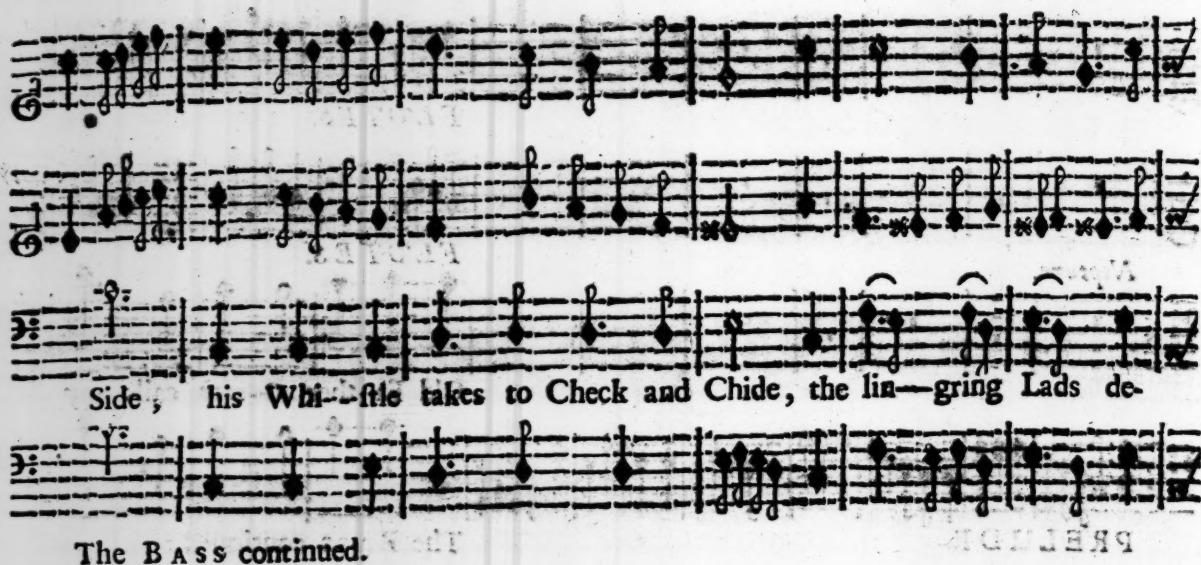
The Bass continued.



Ri — de, the Ma—ster will not stay the next—ry Boy—son from his

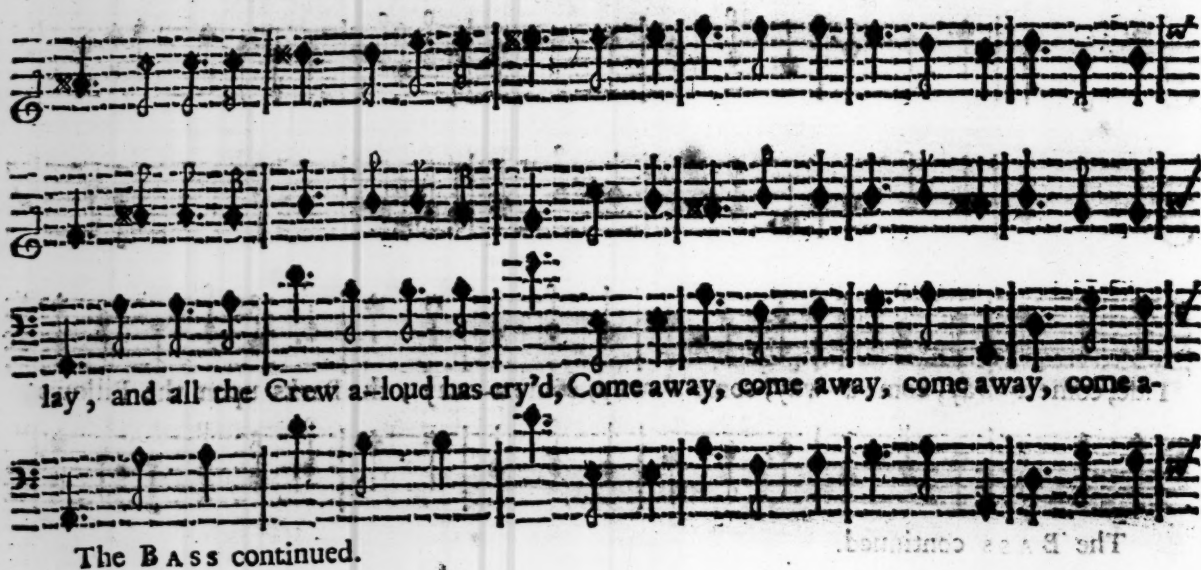


The Bass continued.



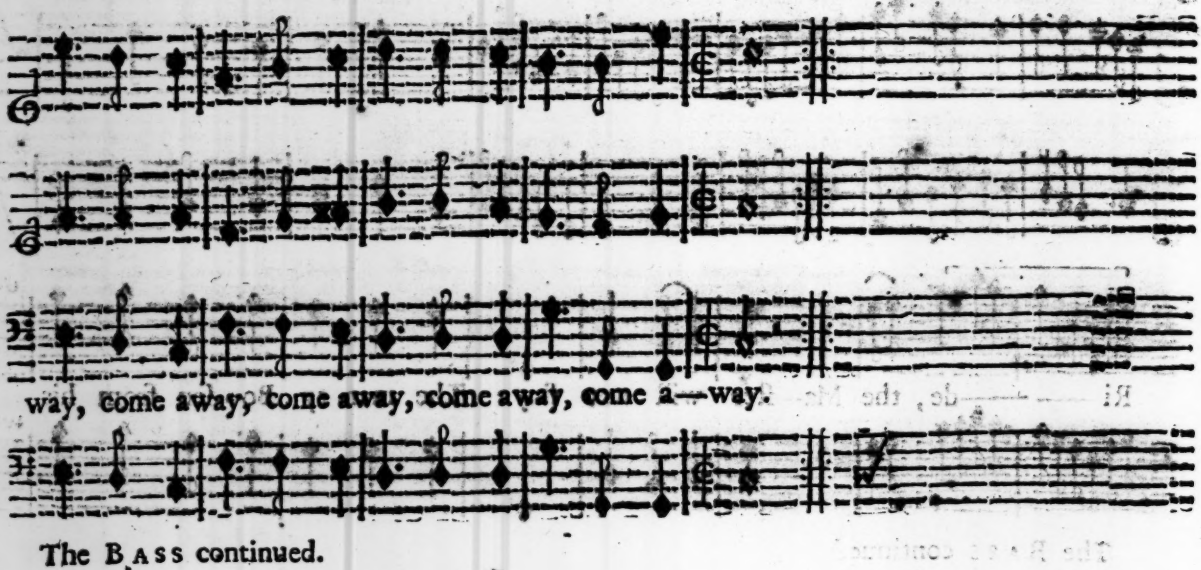
Side, his Whistle takes to Check and Chide, the lingering Lads de-

The Bass continued.



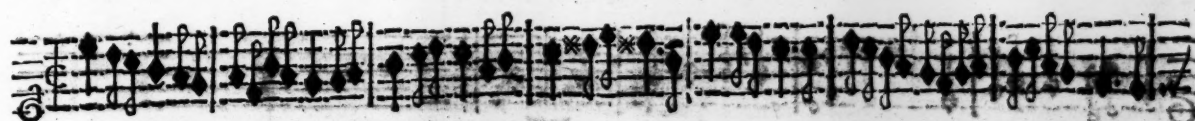
lay, and all the Crew a-loud has cry'd, Come away, come away, come away, come a-

The Bass continued.

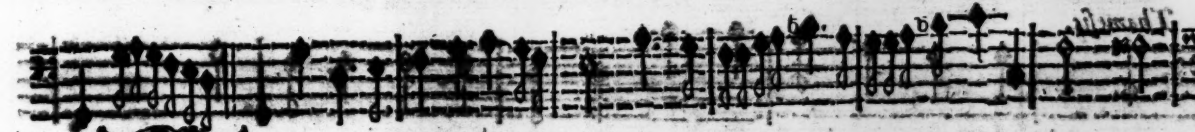
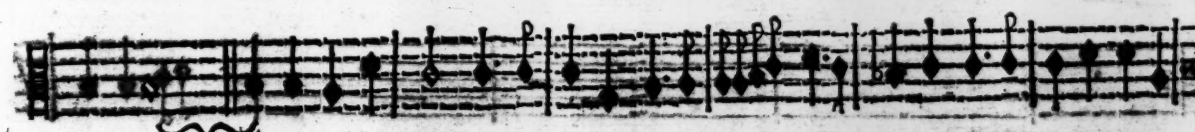
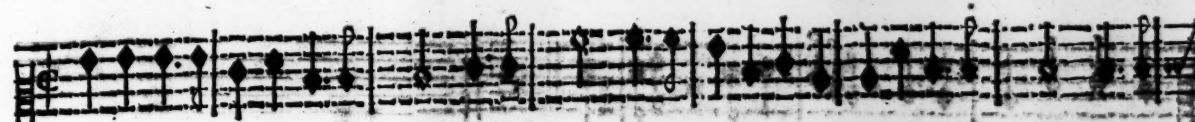


way, come away, come away, come away, come a-way.

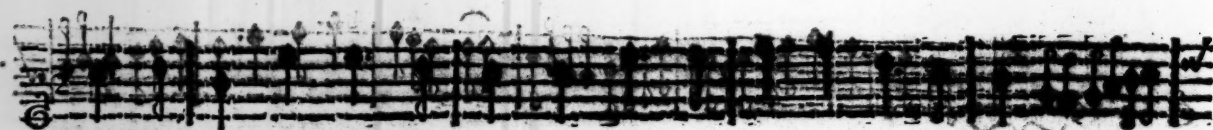
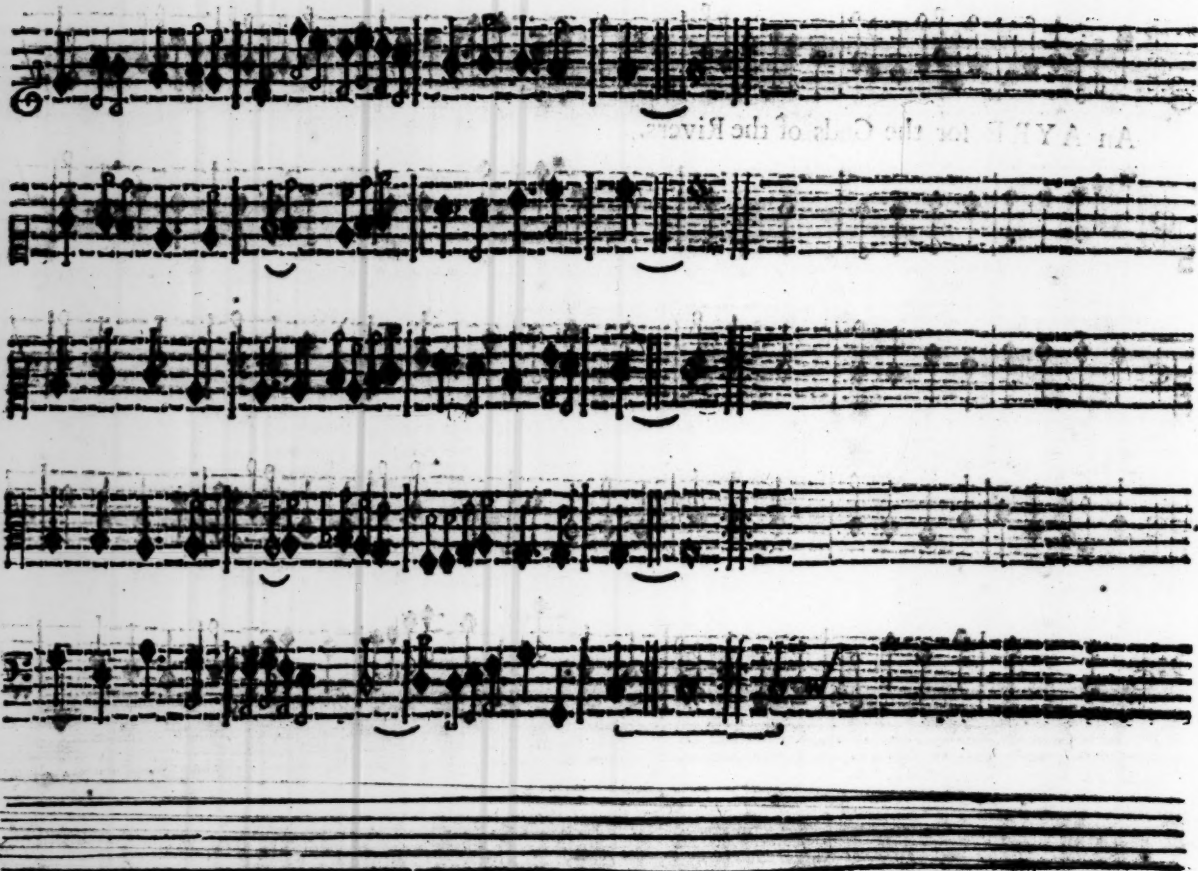
The Bass continued.



An AYRE for the Gods of the Rivers.



See! the Gods of Seas attend thee, Nymphs Divine, and Beauteous Train;



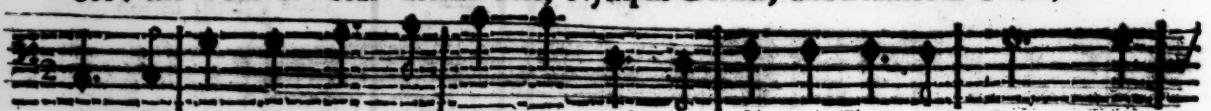
VIOLINS.



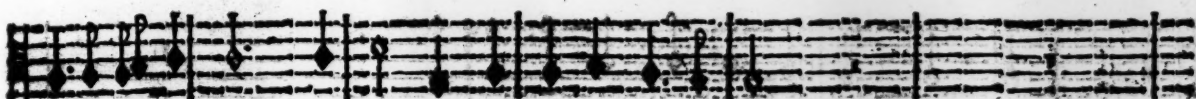
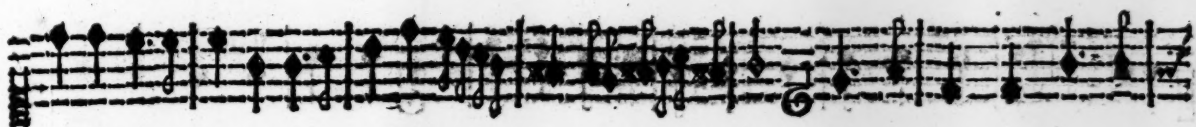
VIOLINS.

*Thenceforth*

See! the Gods of Seas attend thee, Nymphs Divine, and Beauteous Train;

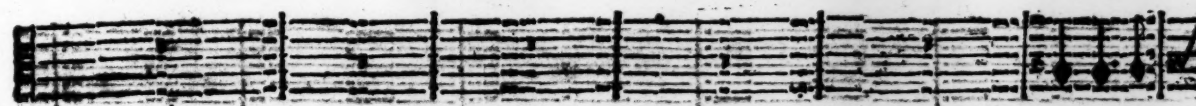
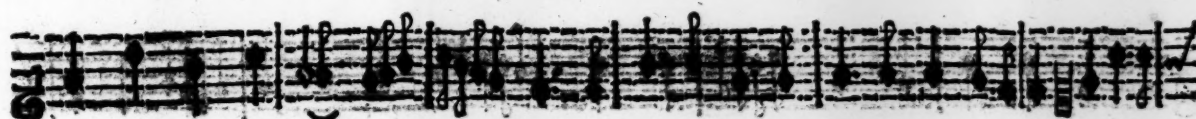


The Bass continued.



The Bass continued.

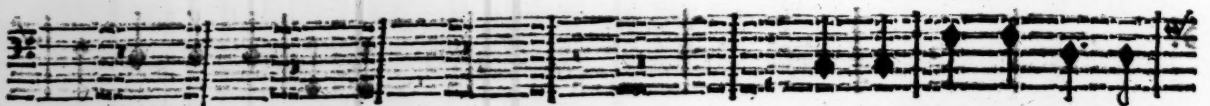
All the calmer Gales be-



friend thee, in thy Pas- sage o're the Main,



The Bass continued.



ed sales Gates be

Ev'ry Maid her Locks is



The Bass continued.

The Bass continued.



binding, ev'ry Triton's Horn is winding, welcom to the wa-ry



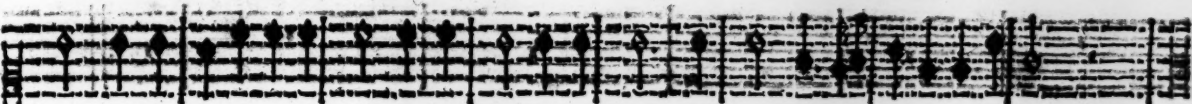
The Bass continued.

The Bass continued.



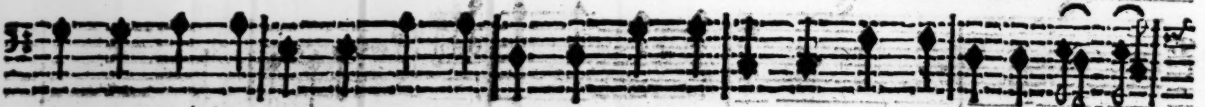
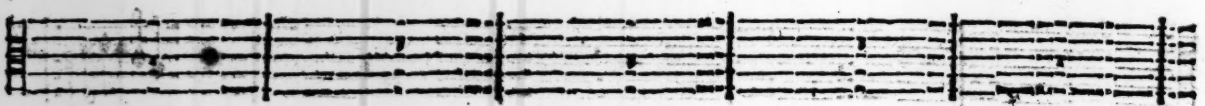
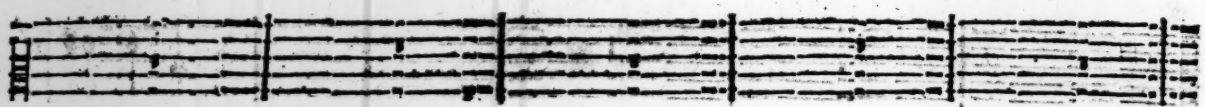
The Bass continued.

The Bass continued.

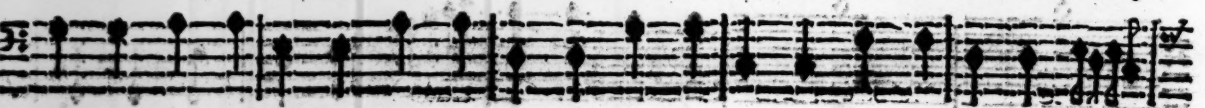


The Bass continued.

The Bass continued.

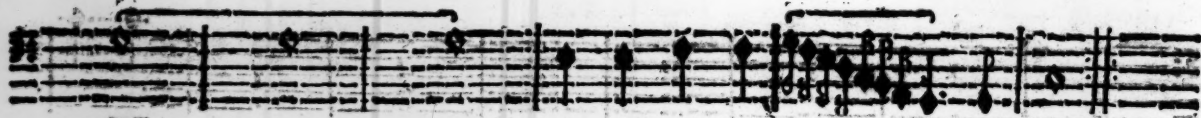
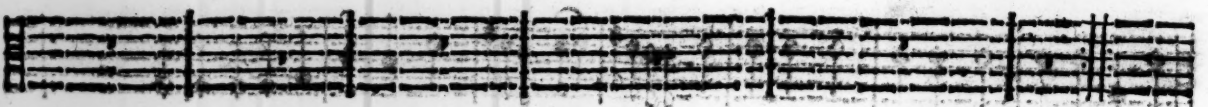


Maid her Locks is binding, ey'-ry Triton's Horn is winding; welcom to the wa-try



The Bass continued.

Continued as A & II



Plz in, welcom to the wa-try Plain.



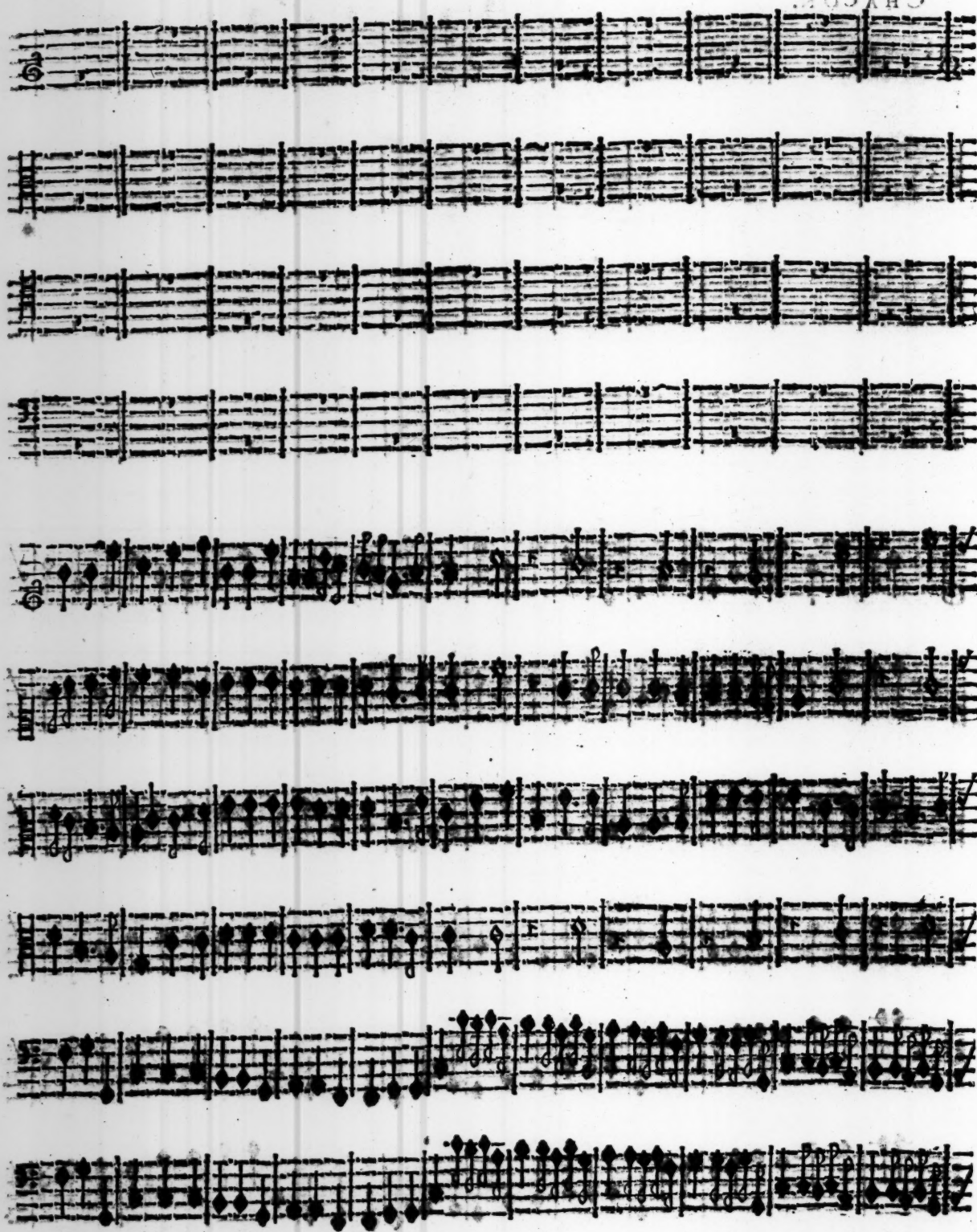
The Bass continued.

Continued as A & II

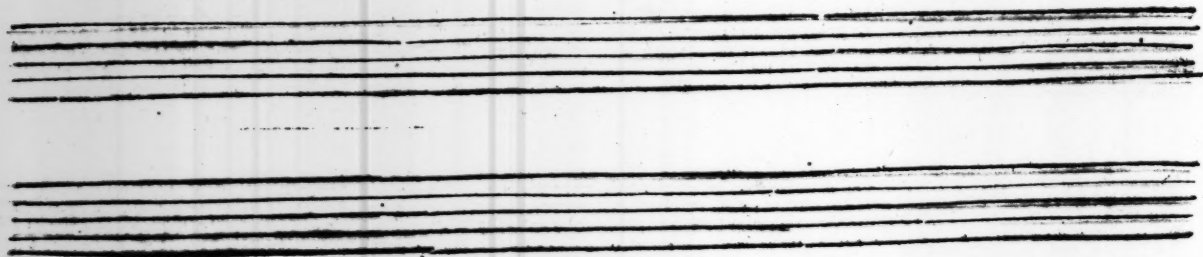
CHACON.

The Bass continued.

The Bass continued.



The Bass continued.





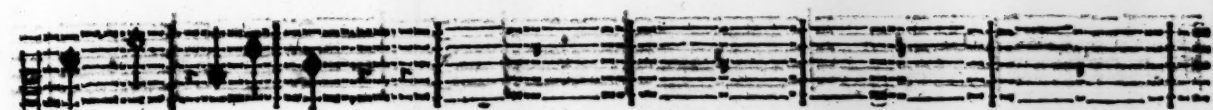
Yes Nymph! the Charge is Royal, which you must convey; your Hearts



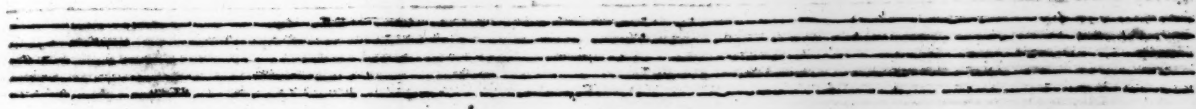
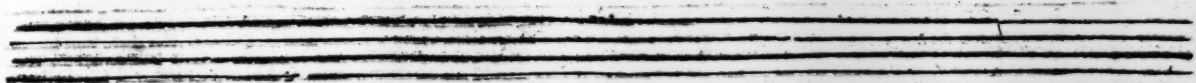
Yes Nymph! the Charge is Royal, which you must convey; your Hearts



Yes Nymph! the Charge is Royal, which you must convey; your Hearts



The Bass continued.





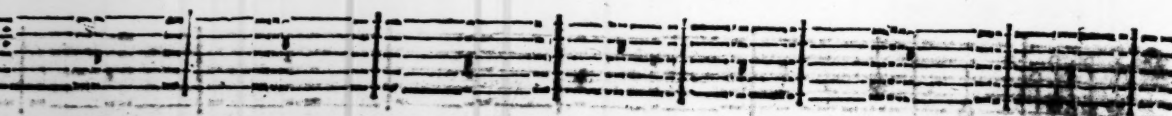
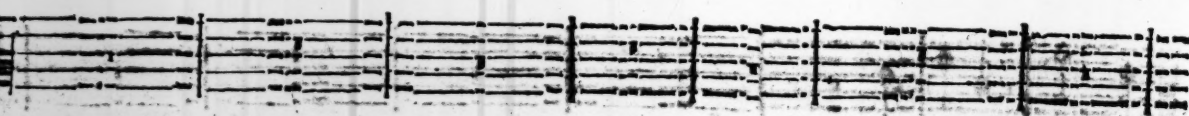
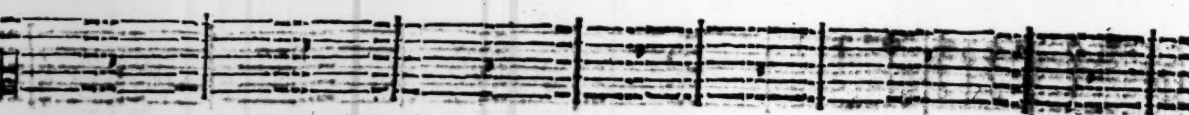
and Hands employ all, ha—sten to o—bey; when Earth is grown dif—loy—al,



and Hands employ all, ha—sten to o—bey; when Earth is grown dif—loy—al,

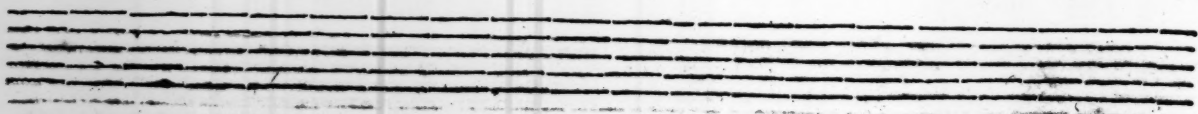
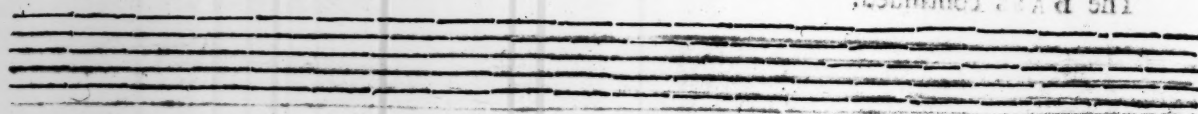


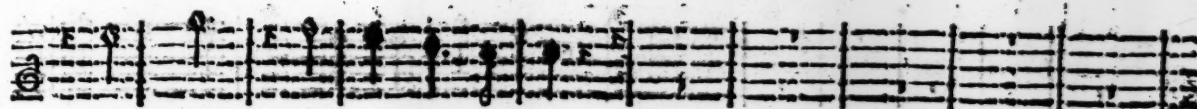
and Hands employ all, ha—sten to o—bey; when Earth is grown dif—loy—al,



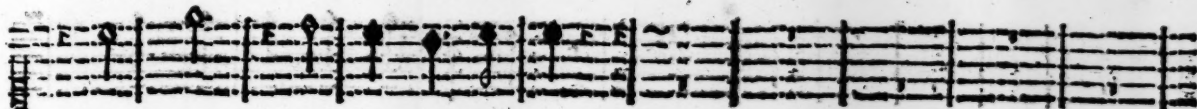
The Bass continued.

The Bass continued.

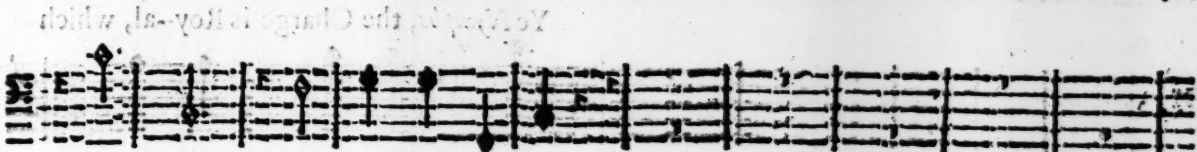




Shew there's Ho-nour in the Sea.



Shew there's Ho-nour in the Sea.

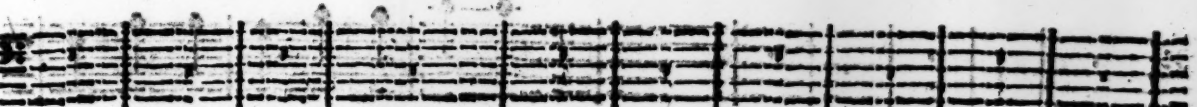
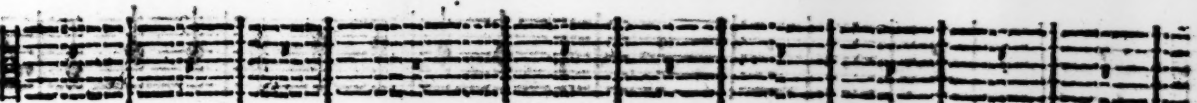
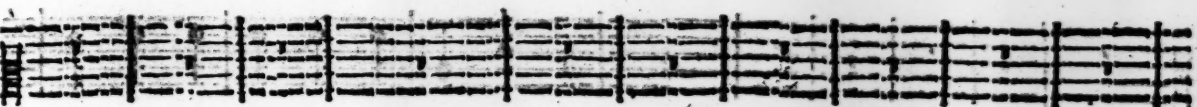


Shew there's Ho-nour in the Sea.

FLUTES.

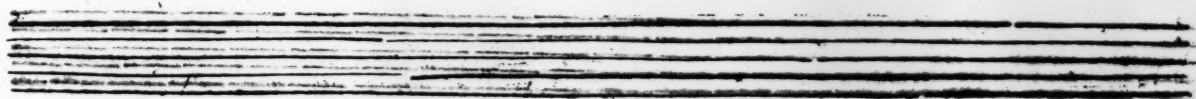


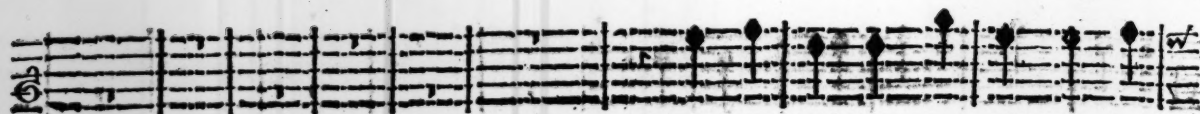
FLUTES.



The Bass continued.

The Bass continued.

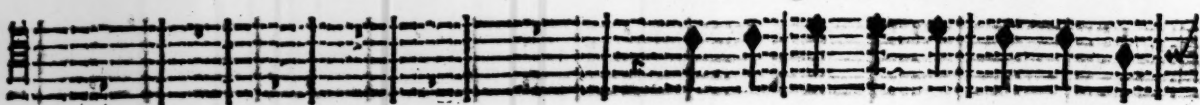




Ye Nymphs, the Charge is Royal, which



Ye Nymphs, the Charge is Royal, which



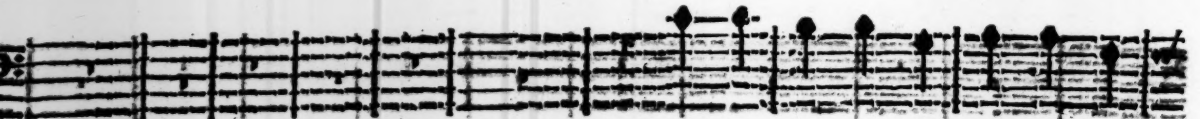
Ye Nymphs, the Charge is Royal, which



Ye Nymphs, the Charge is Royal, which



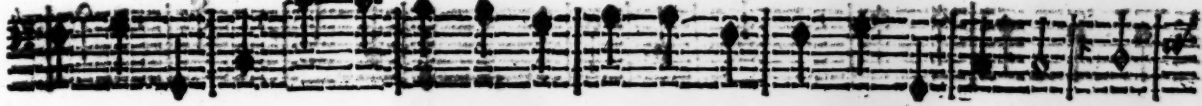
VIOLINS.



The Bass continued.

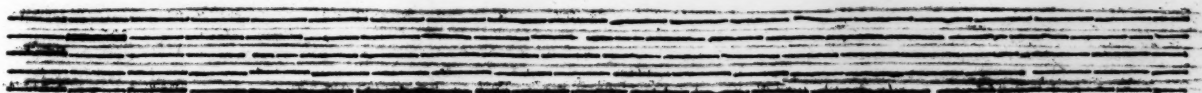
The Bass continued.

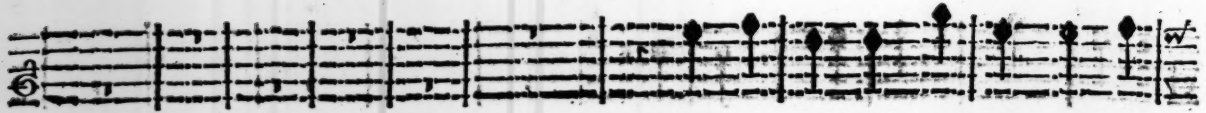




The Bass continued.

The Bass continued.





Ye Nymphs, the Charge is Roy-al, which



Ye Nymphs, the Charge is Roy-al, which



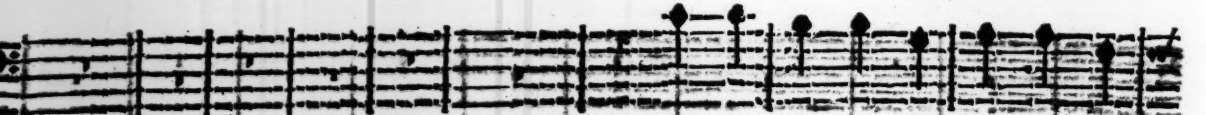
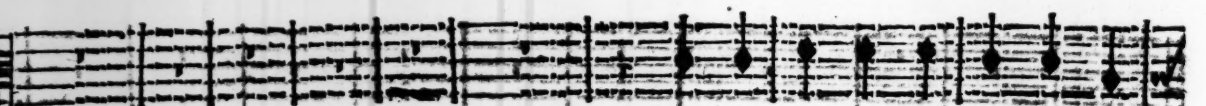
Ye Nymphs, the Charge is Roy-al, which



Ye Nymphs, the Charge is Roy-al, which



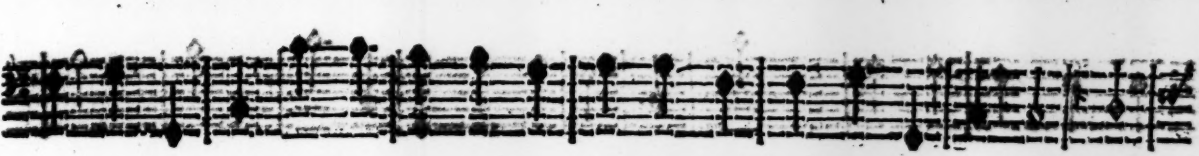
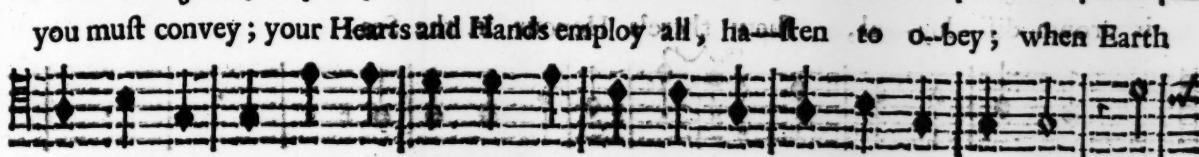
VIOLINS.



The Bass continued.

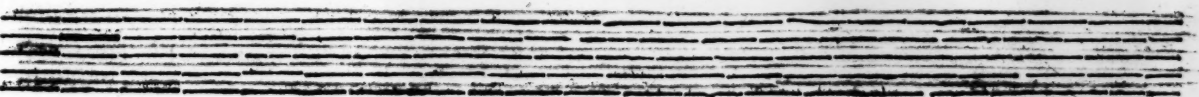
The Bass continued.





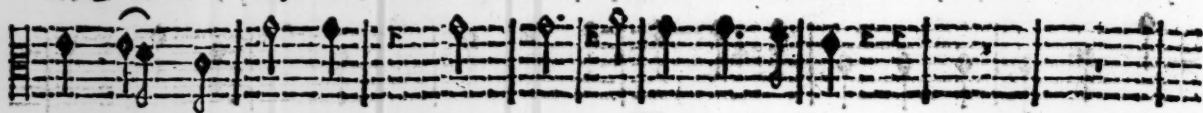
The Bass continued.

The Bass continued.





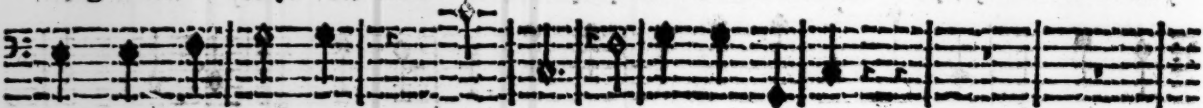
is grown dif-loy-al, shew there's Honour in the Sea.



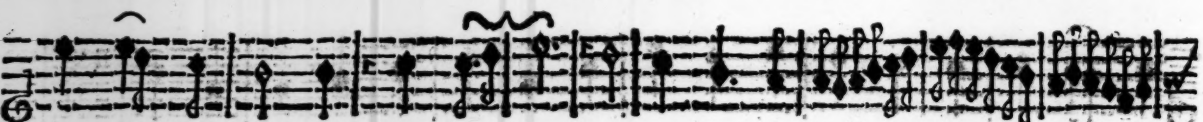
is grown dif-loy-al, shew there's Honour in the Sea.



is grown dif-loy-al, shew there's Honour in the Sea.



is grown dif-loy-al, shew there's Honour in the Sea.

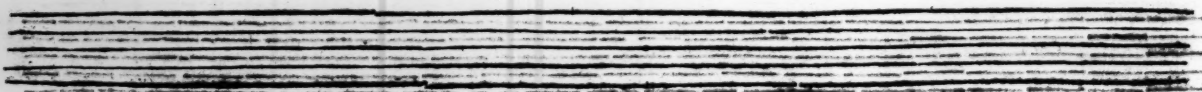
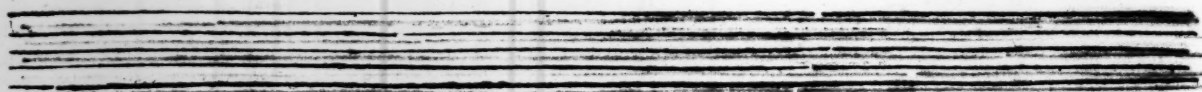


VIOLINS.



The Bass continued.

The Bass continued.



The musical score on page 181 of Act II consists of 12 staves. The first four staves are for a vocal part, likely a soprano or alto, and the next eight staves are for a piano accompaniment. The music is in a common time signature and features various melodic lines and harmonic support.

The Bass continued.

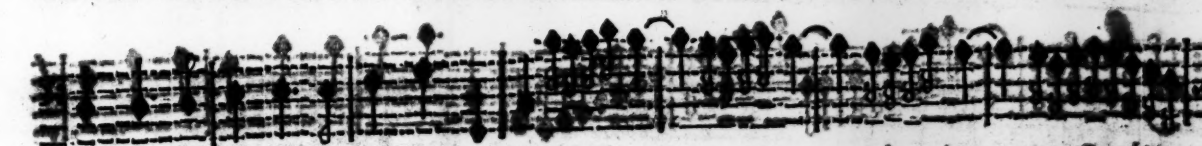
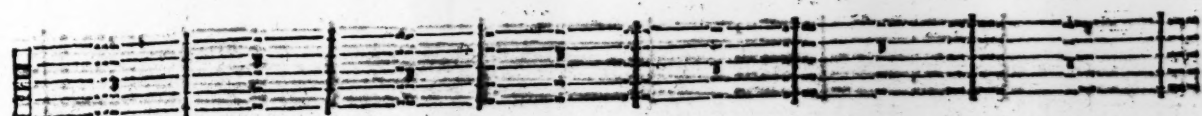
The Bass continued.

Two empty musical staves at the bottom of the page, indicating where the bass part continues.

The musical score consists of ten staves. The first four staves are in treble clef, and the last six are in bass clef. The music is written in a style typical of 19th-century opera scores, with various note values, rests, and dynamic markings.

The Bass continued.

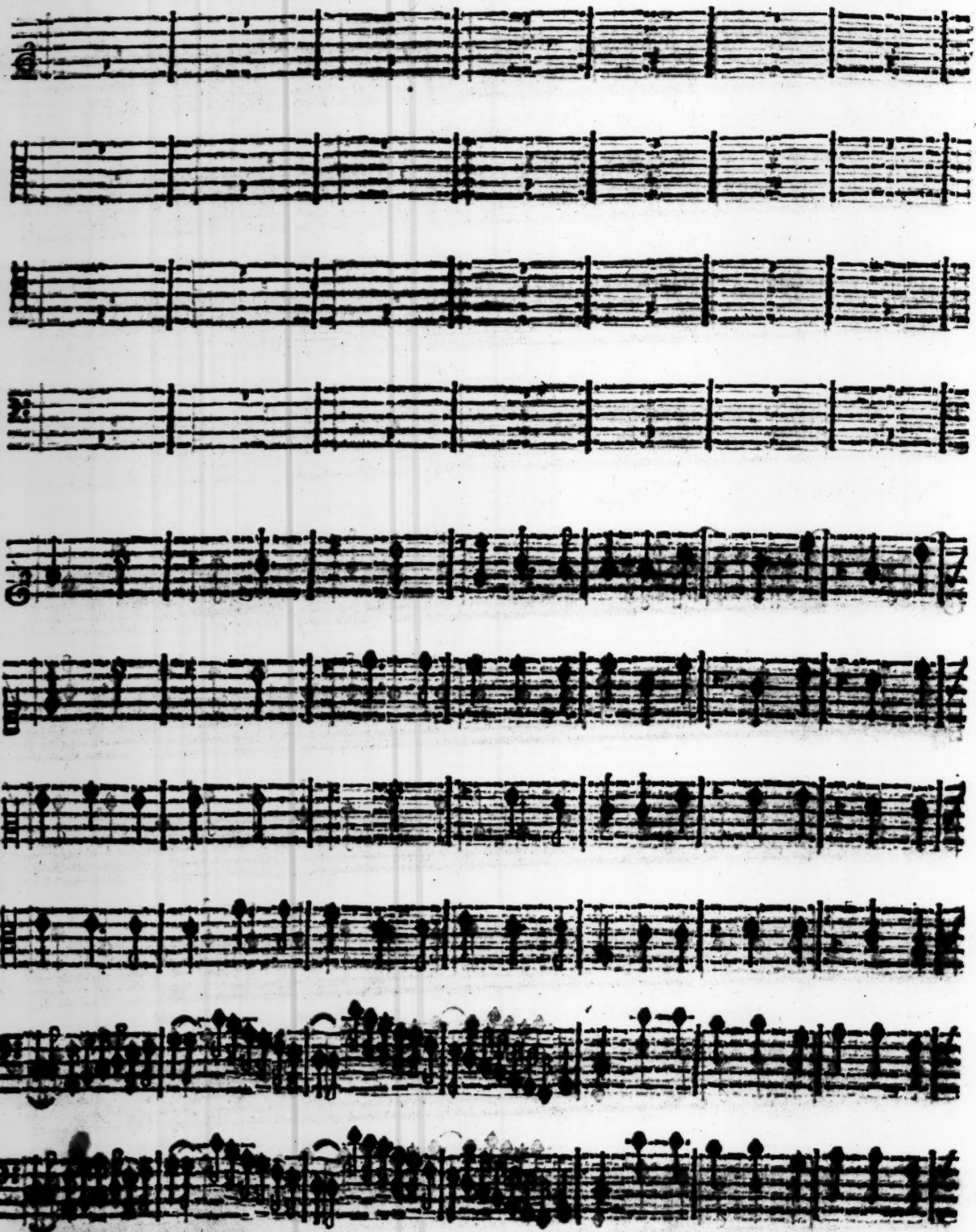
The Bass continued.



The Bass continued.

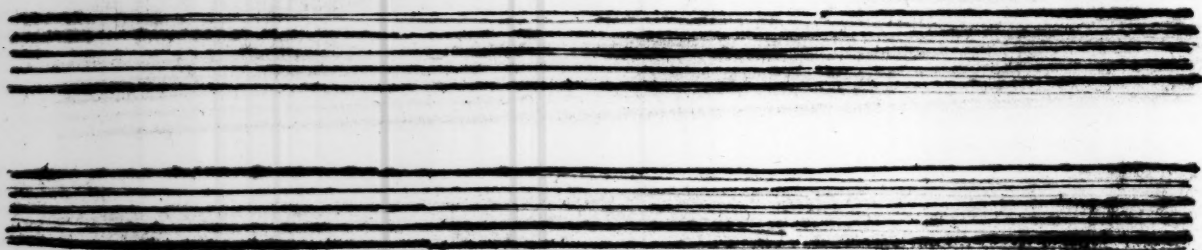
The Bass continued.

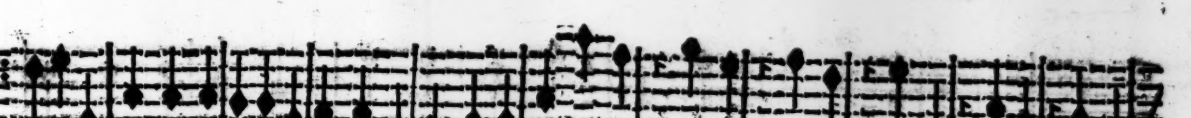
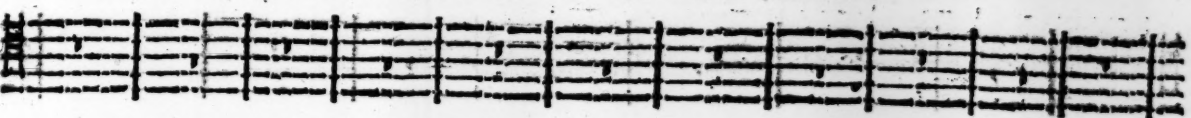
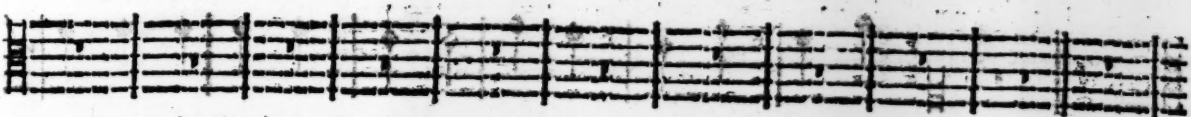




The Bass continued.

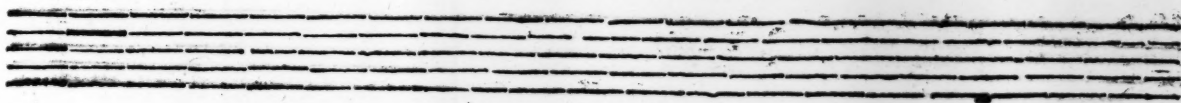
The Bass continued.





The Bass continued.

The Bass continued.





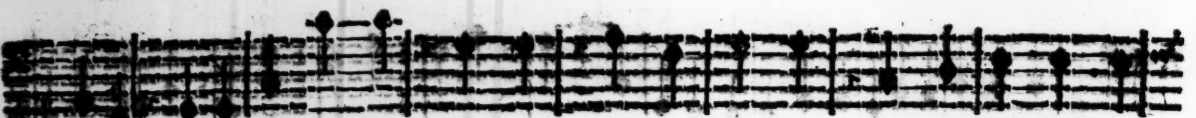
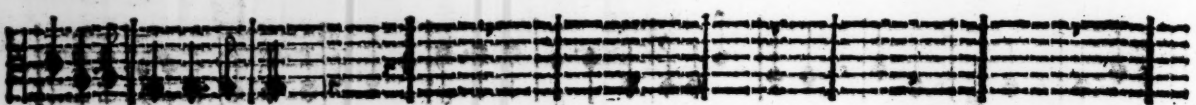
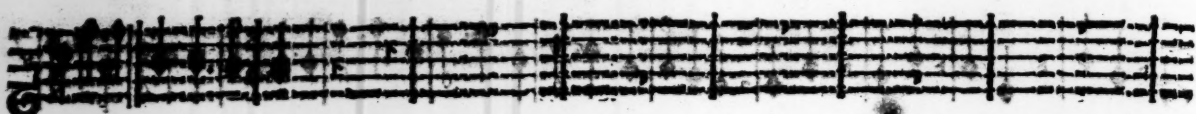
Pleasure, Pleasure, shall at-tend you, rhrough all the wa-try



Pleasure, Pleasure, shall at-tend you, through all the wa-try

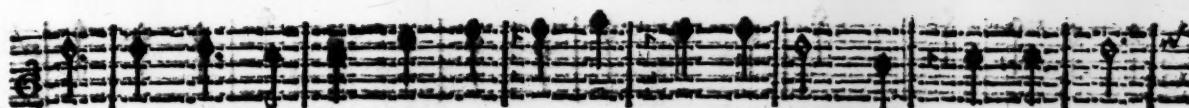


Pleasure, Pleasure, shall at-tend you, through all the wa-try



The Bass continued.





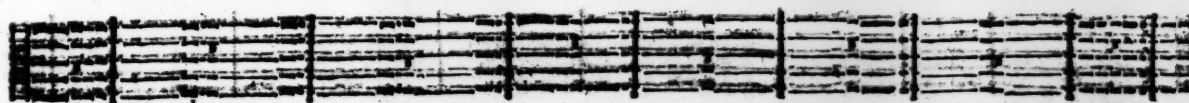
Plains, where Neptune Reigns; I am ready to defend you, and her Nymphs



Plains, where Neptune Reigns; I am ready to defend you, and her Nymphs

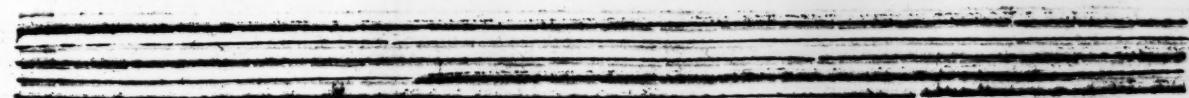
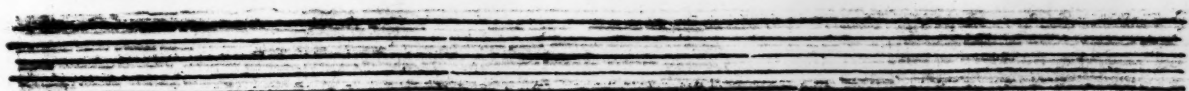


Plains, where Neptune Reigns; I am ready to defend you, and her Nymphs



The Bass continued.

The Bass continued.





to ease your Pains: No Storm shall of—send you pas—sing the Main, no Bil—



to ease your Pains: No Storm shall of—send you pas—sing the Main, no Bil—

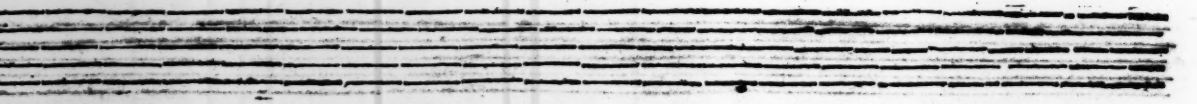


to ease your Pains: No Storm shall of—send you pas—sing the Main, no Bil—



The Bass continued.

The Bass continued.





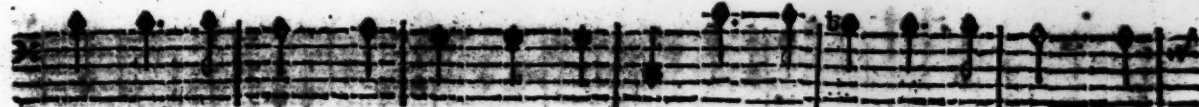
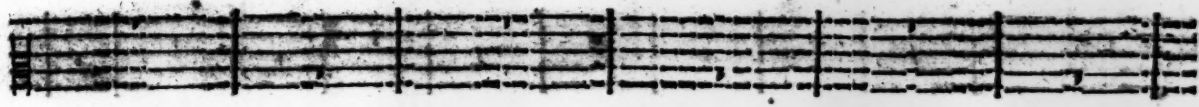
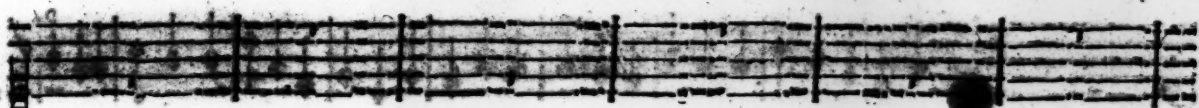
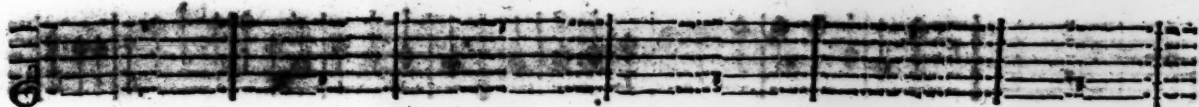
lows threat in vain so Sa—cred a Train, 'till the Gods that de—fend you



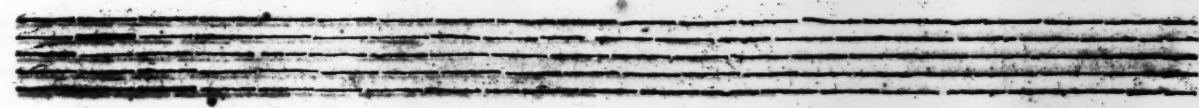
lows threat in vain so Sa—cred a Train, 'till the Gods that de—fend you

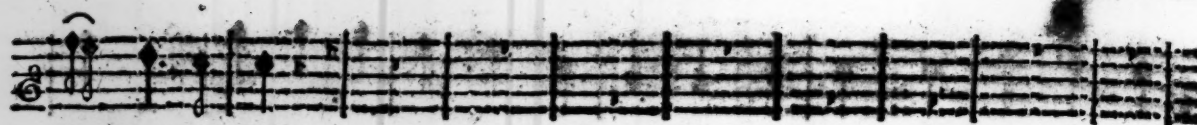


lows threat in vain so Sa—cred a Train, 'till the Gods that de—fend you



The Bass continued.

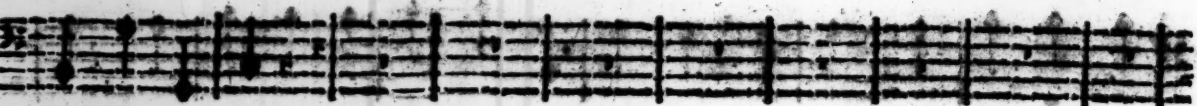




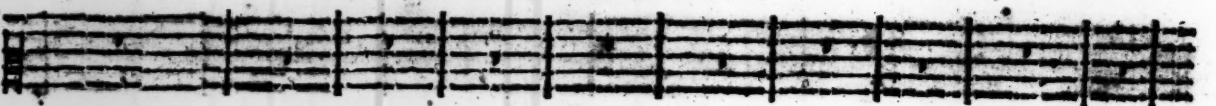
re-store y'again



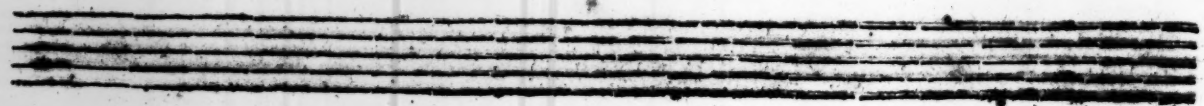
re-store y'again



re-store y'again

FLUTES *and* GITTARS.FLUTES *and* GITTARS.

The Bass continued.



Pleasure,
Pleasure,
Pleasure,
Pleasure,

The Bass continued.



Pleasure shall at-tend you, through all the wa-try Plains, where Neptune Reigns; Venus



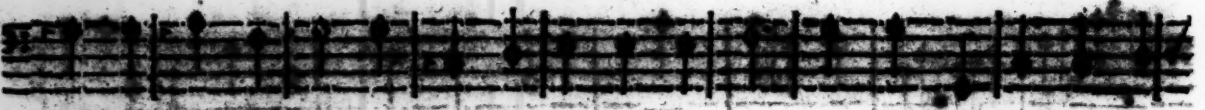
Pleasure shall at-tend you, through all the wa-try Plains, where Neptune Reigns; Venus



Pleasure shall at-tend you, through all the wa-try Plains, where Neptune Reigns; Venus

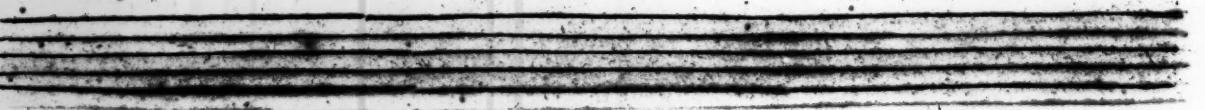


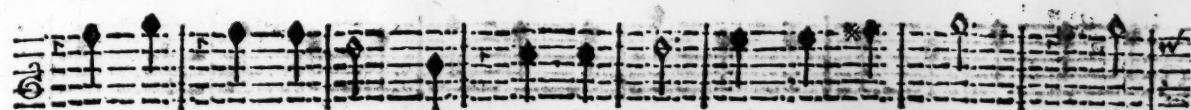
Pleasure shall at-tend you, through all the wa-try Plains, where Neptune Reigns; Venus



The Bass continued.

The Bass continued.





rea—dy to de-fend you, and her Nymphs to ease your Pains? *Ha! No*



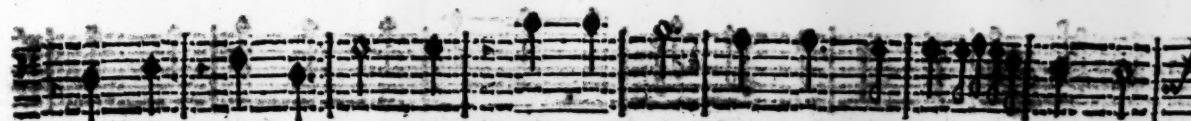
rea—dy to de-fend you, and her Nymphs to ease your Pains? *Ha! No*



rea—dy to de-fend you, and her Nymphs to ease your Pains? *Ha! No*

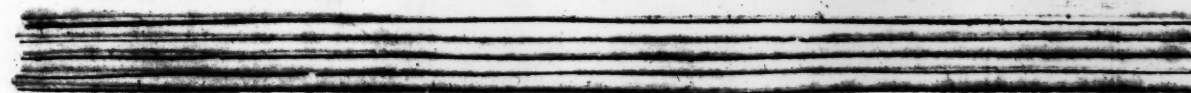


rea—dy to de-fend you, and her Nymphs to ease your Pains? *No*



The Bass continued.

The Bass continued.





Storm shall of—send you pas—sing the Main, no Bil—low threat in vain so



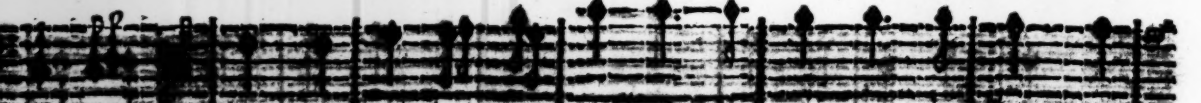
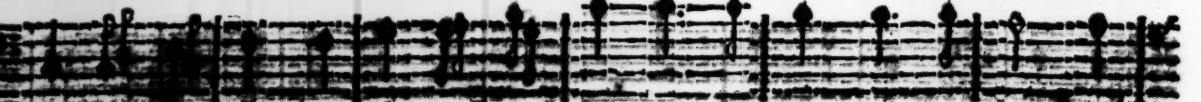
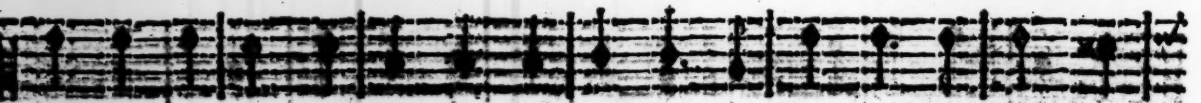
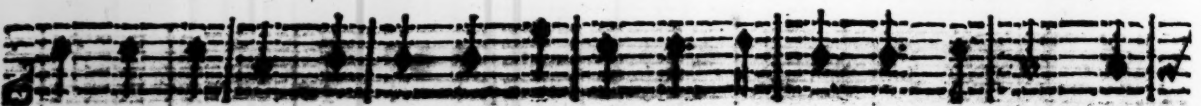
Storm shall of—send you pas—sing the Main, no Bil—low threat in vain so



Storm shall of—send you pas—sing the Main, no Bil—low threat in vain so

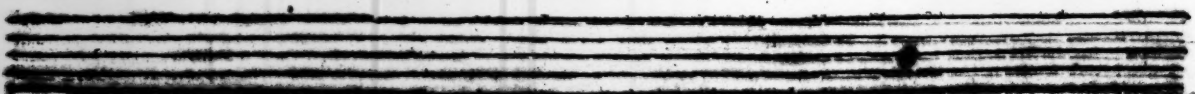
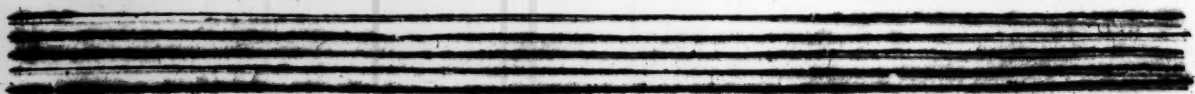


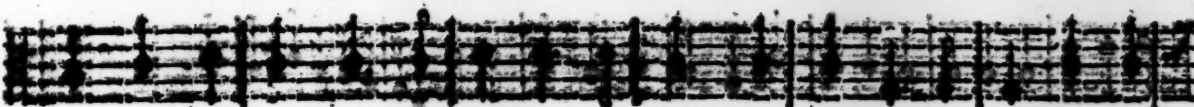
Storm shall of—send you pas—sing the Main, no Bil—low threat in vain so



The Bass continued.

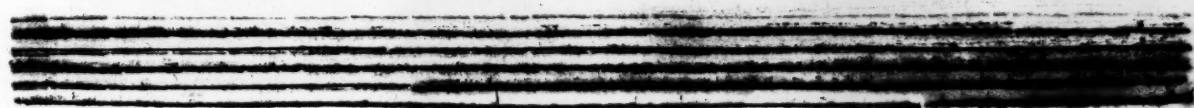
The Bass continued.





The Bass continued.

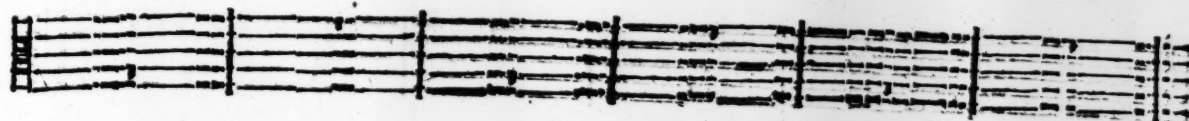
The Bass continued.



The musical score consists of ten staves. The first four staves are vocal parts with lyrics. The lyrics are: "I am a poor, lowly, wretched creature, and I am not worthy to stand in the presence of the Lord." The next six staves are instrumental parts, likely for a string ensemble or piano. The music is in a minor key and features a variety of rhythmic patterns, including eighth and sixteenth notes.

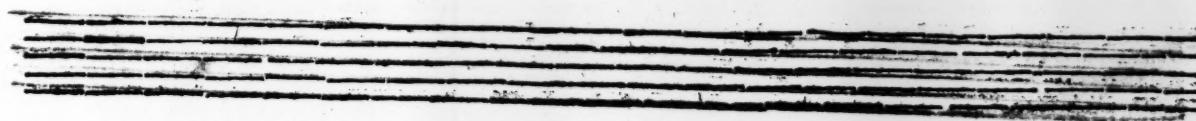
The Bass continued.

The Bass continued.



The Bass continued.

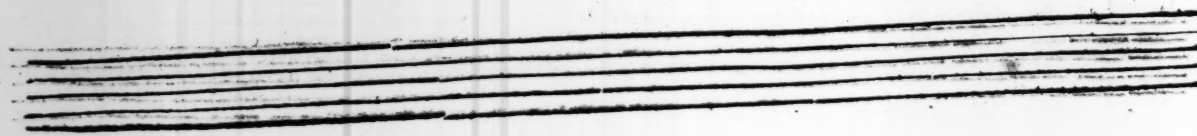
The Bass continued.

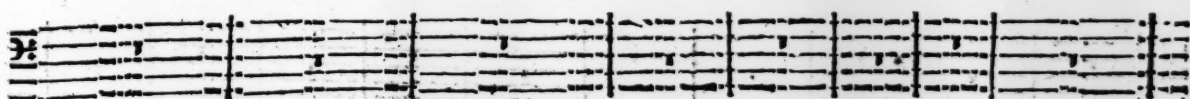
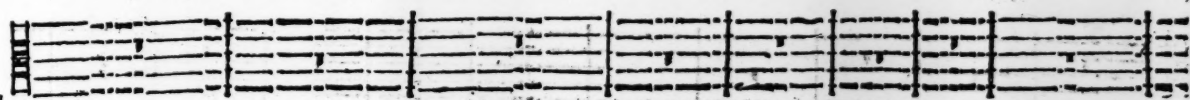




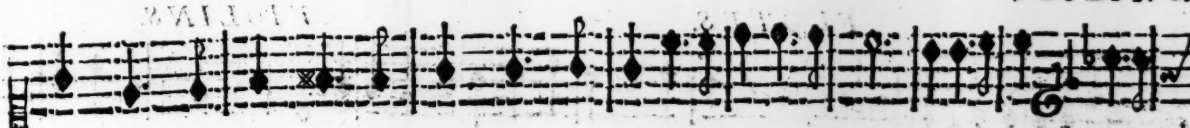
The Bass continued.

The Bass continued.





VIOLINS.

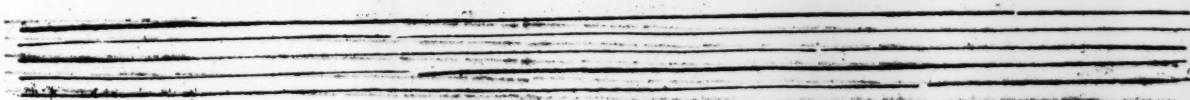
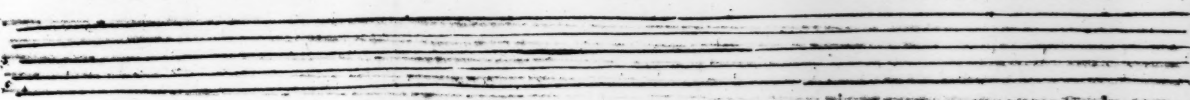


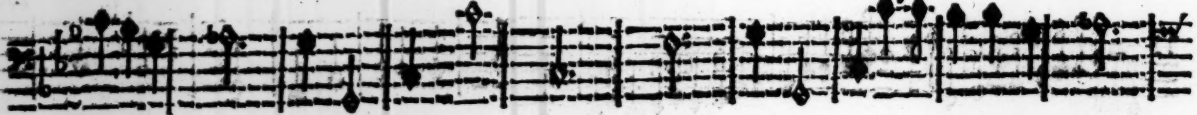
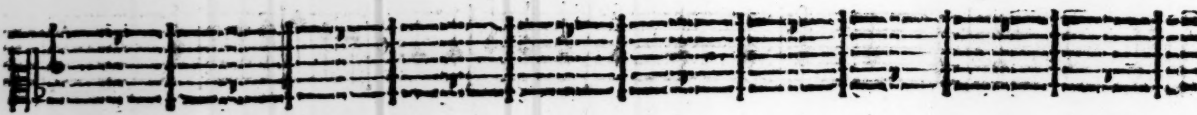
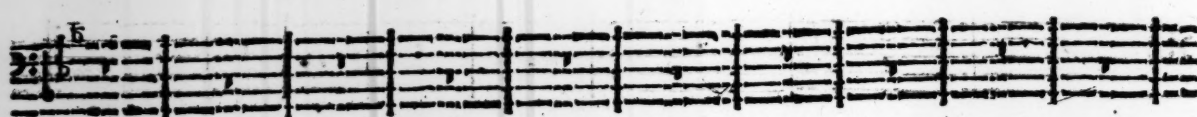
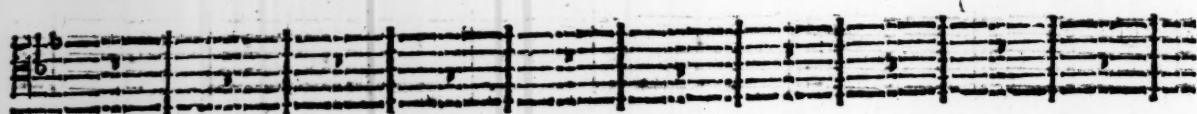
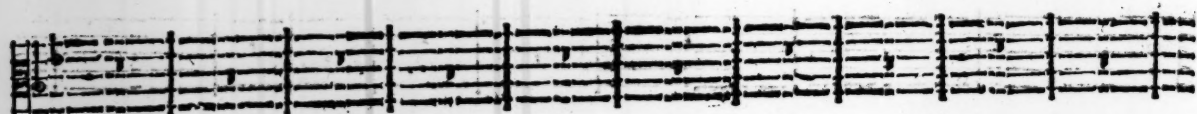
VIOLINS.



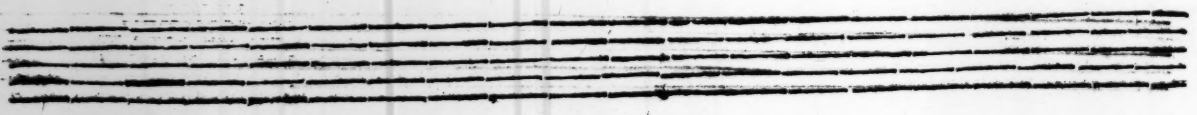
The Bass continued.

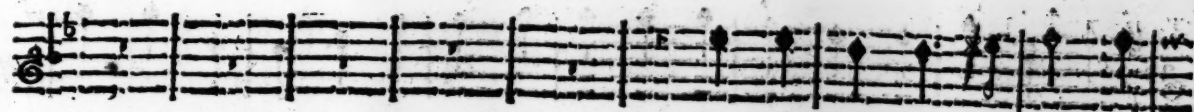
The Bass continued.





The Bass continued.

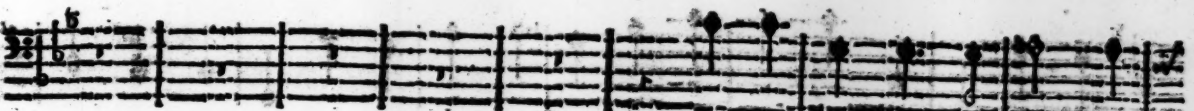
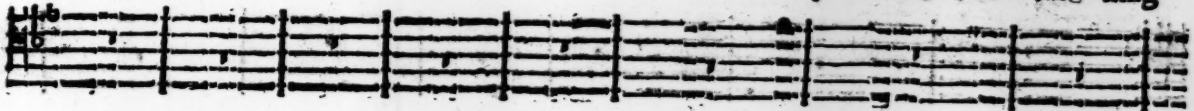




See! at your bleſſ'd re—tur—ning



See! at your bleſſ'd re—tur—ning



See! at your bleſſ'd re—tur—ning



FLUTES.

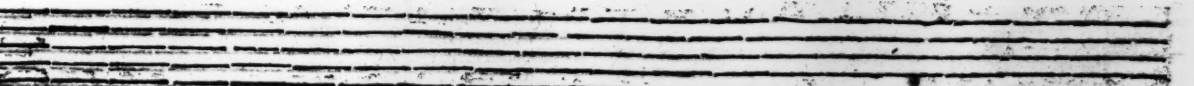


FLUTES.



The Bass continued.

The Bass continued.





Rage dis-appears, the Widow'd Isle in Mourning dryes up her Tears; with Flow'rs



Rage dis-appears, the Widow'd Isle in Mourning dryes up her Tears; with Flow'rs



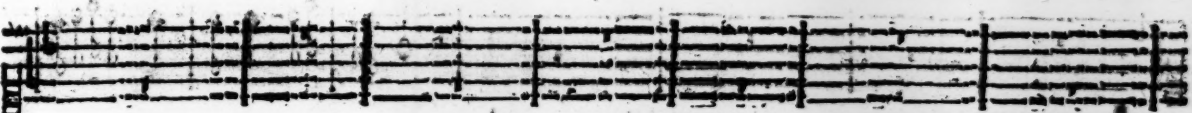
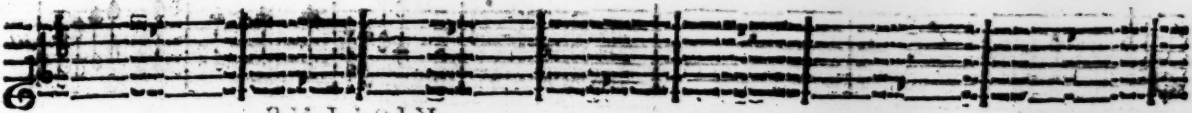
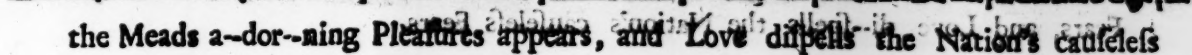
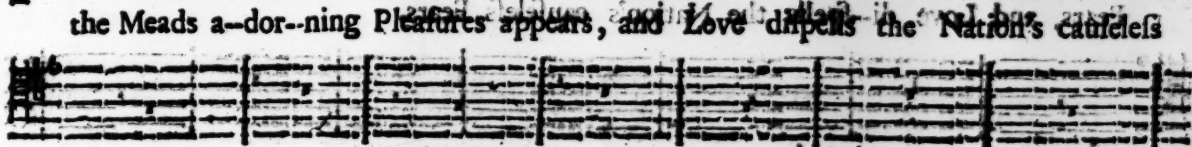
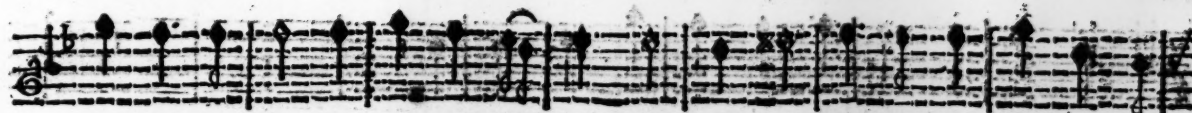
Rage dis-appears, the Widow'd Isle in Mourning dryes up her Tears; with Flow'rs



The Bass continued.

The Bass continued.





The Bass continued.

The Bass continued.

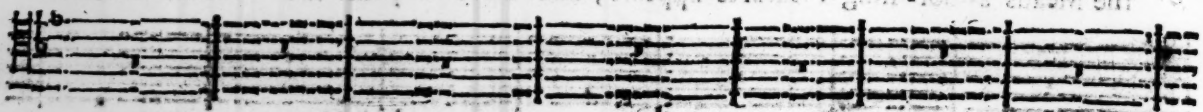




Fears, and Love di-spells the Nation's causeless Fears.



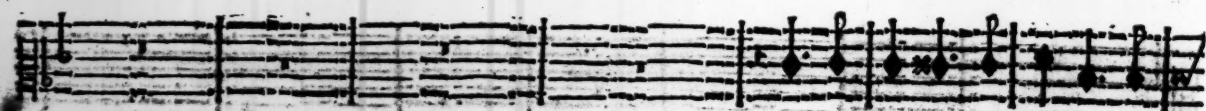
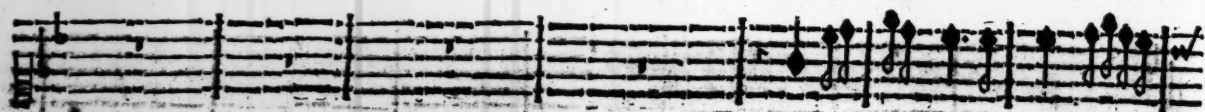
Fears, and Love di-spells the Nation's causeless Fears.



Fears, and Love di-spells the Nation's causeless Fears.

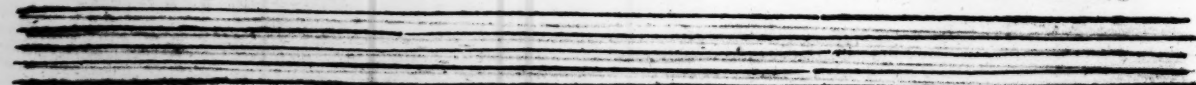


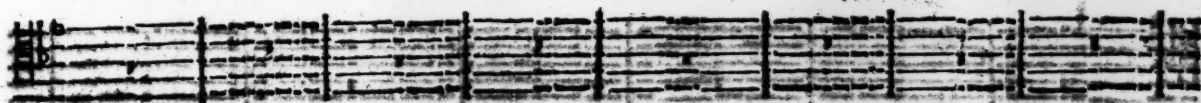
VIOLINS.



The Bass continued.

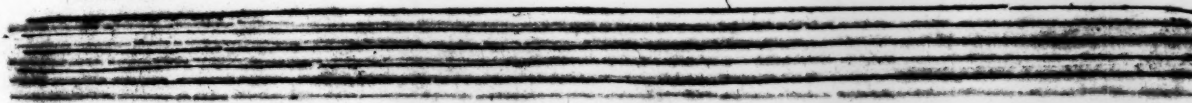
The Bass continued.





The Bass continued.

The Bass continued.



The musical score is written on 11 staves. The first four staves are for vocal parts (Soprano, Alto, Tenor, Bass) and the remaining seven staves are for piano accompaniment. The music is in 2/4 time and features a variety of note values and rests.

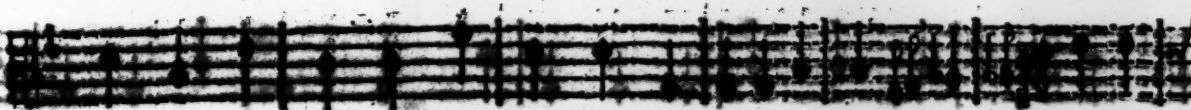
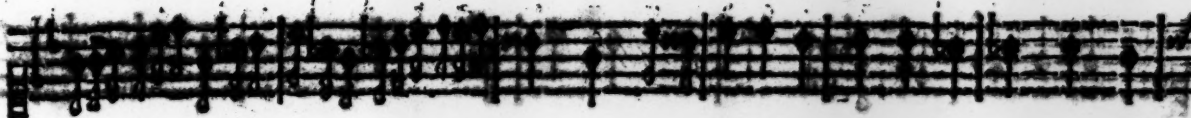
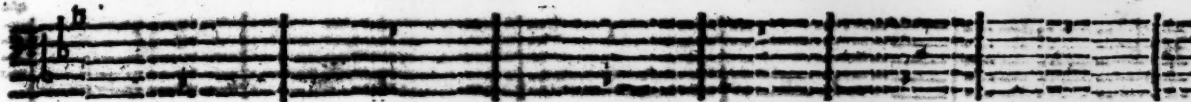
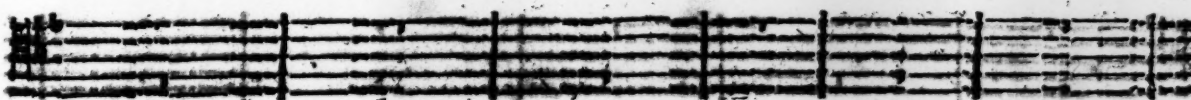
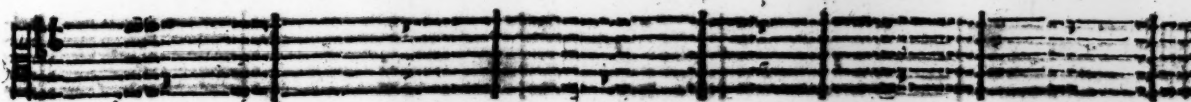
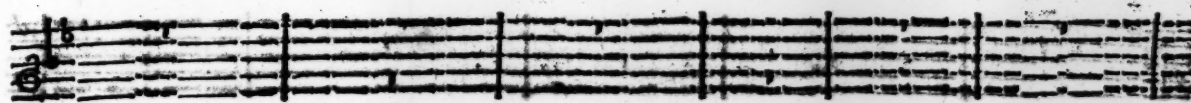
The Bass continued.

The Bass continued.

Act II.

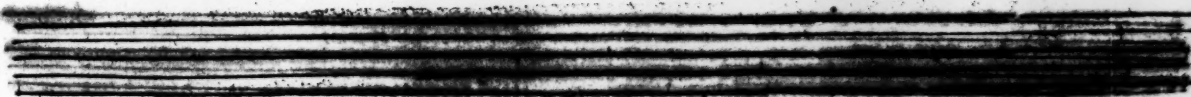
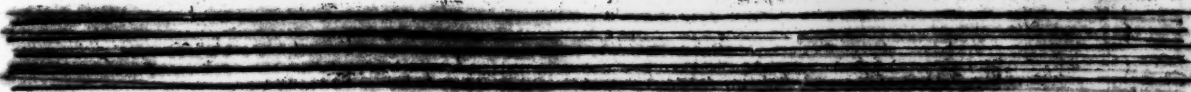
An OPERA.

207

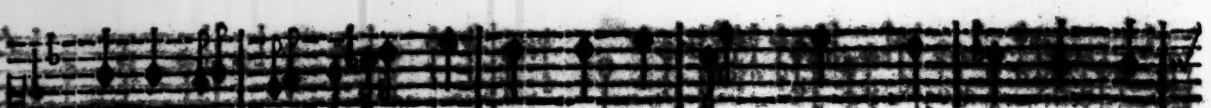
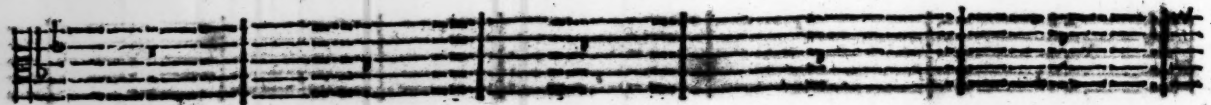
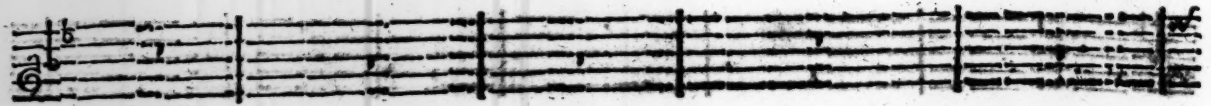


The Bass continued.

The Bass continued.

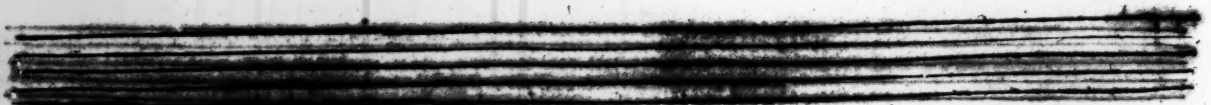
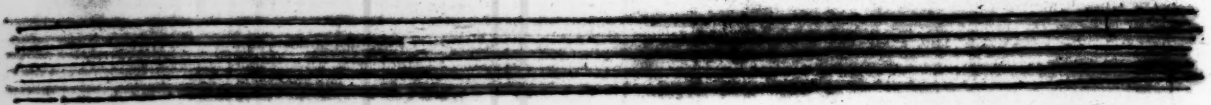


Fff 2



The Bass continued.

The Bass continued.





See! at your blest re- turn- ing Rage dis- ap- pears, the Widow's life in



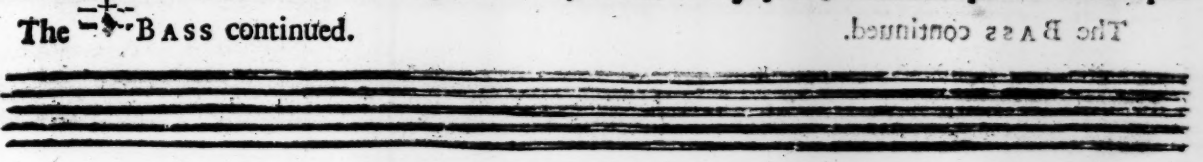
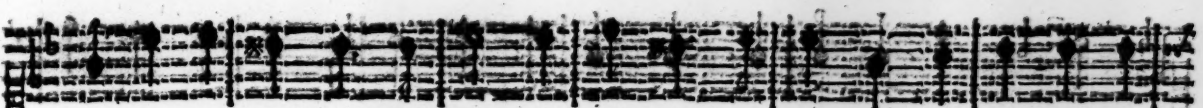
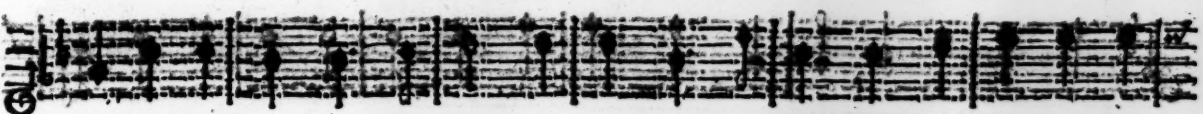
See! at your blest re- turn- ing Rage dis- ap- pears, the Widow's life in



See! at your blest re- turn- ing Rage dis- ap- pears, the Widow's life in



See! at your blest re- turn- ing Rage dis- ap- pears, the Widow's life in



The Bass continued.

The Bass continued.



Mourning dyes up her Tears; with Flow'rs the Meads, a-dor-ning Pleasures ap-



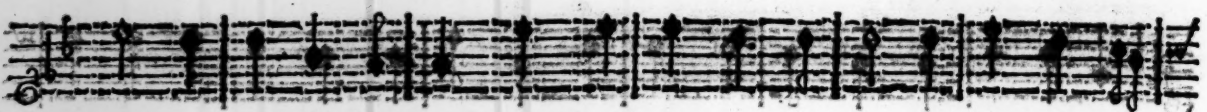
Mourning dyes up her Tears; with Flow'rs the Meads, a-dor-ning Pleasures ap-



Mourning dyes up her Tears; with Flow'rs the Meads, a-dor-ning Pleasures ap-

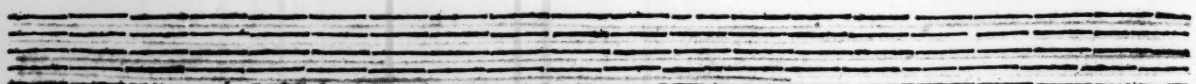
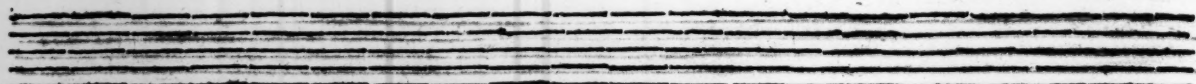


Mourning dyes up her Tears; with Flow'rs the Meads, a-dor-ning Pleasures ap-



The Bass continued.

The Bass continued.





pears, and Love dispells the Nation's caufeless Fears, and Love dispells the Na-



pears, and Love dispells the Nation's caufeless Fears, and Love dispells the Na-



pears, and Love dispells the Nation's caufeless Fears, and Love dispells the Na-



pears, and Love dispells the Nation's caufeless Fears, and Love dispells the Na-

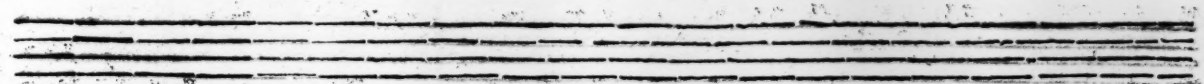
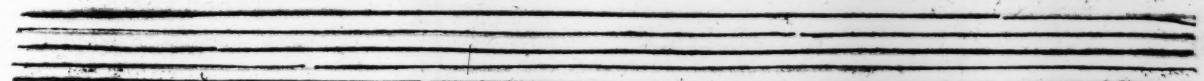


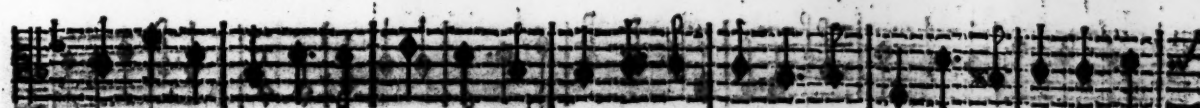
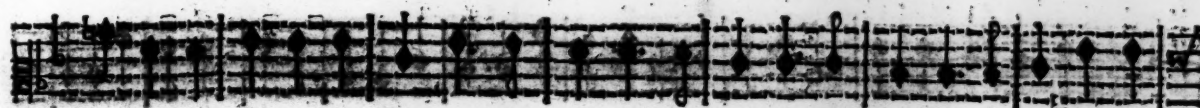
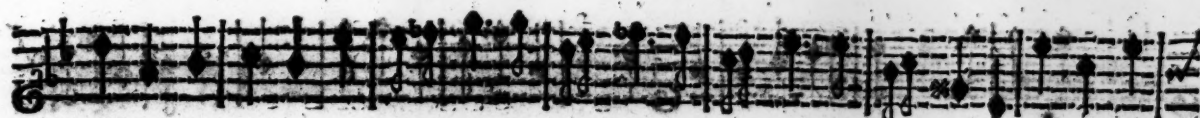
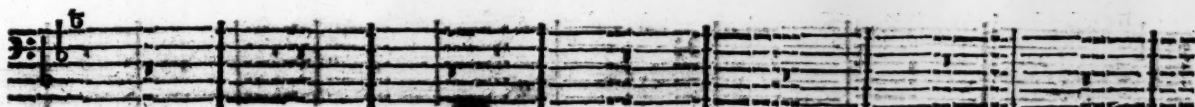
ALBION



The Bass continued.

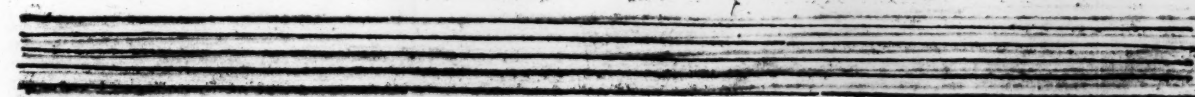
The Bass continued.





The Bass continued.

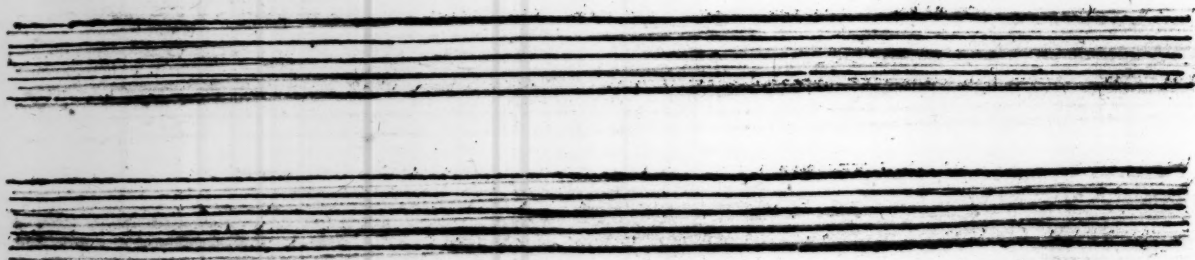
The Bass continued.

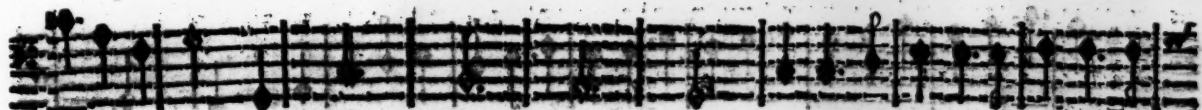




The Bass continued.

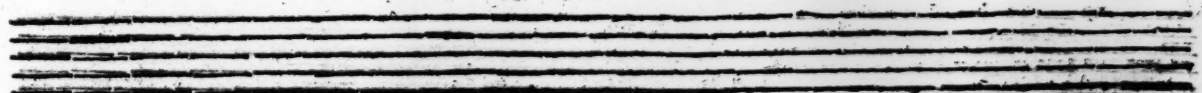
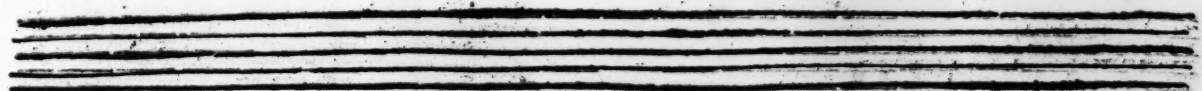
The Bass continued.

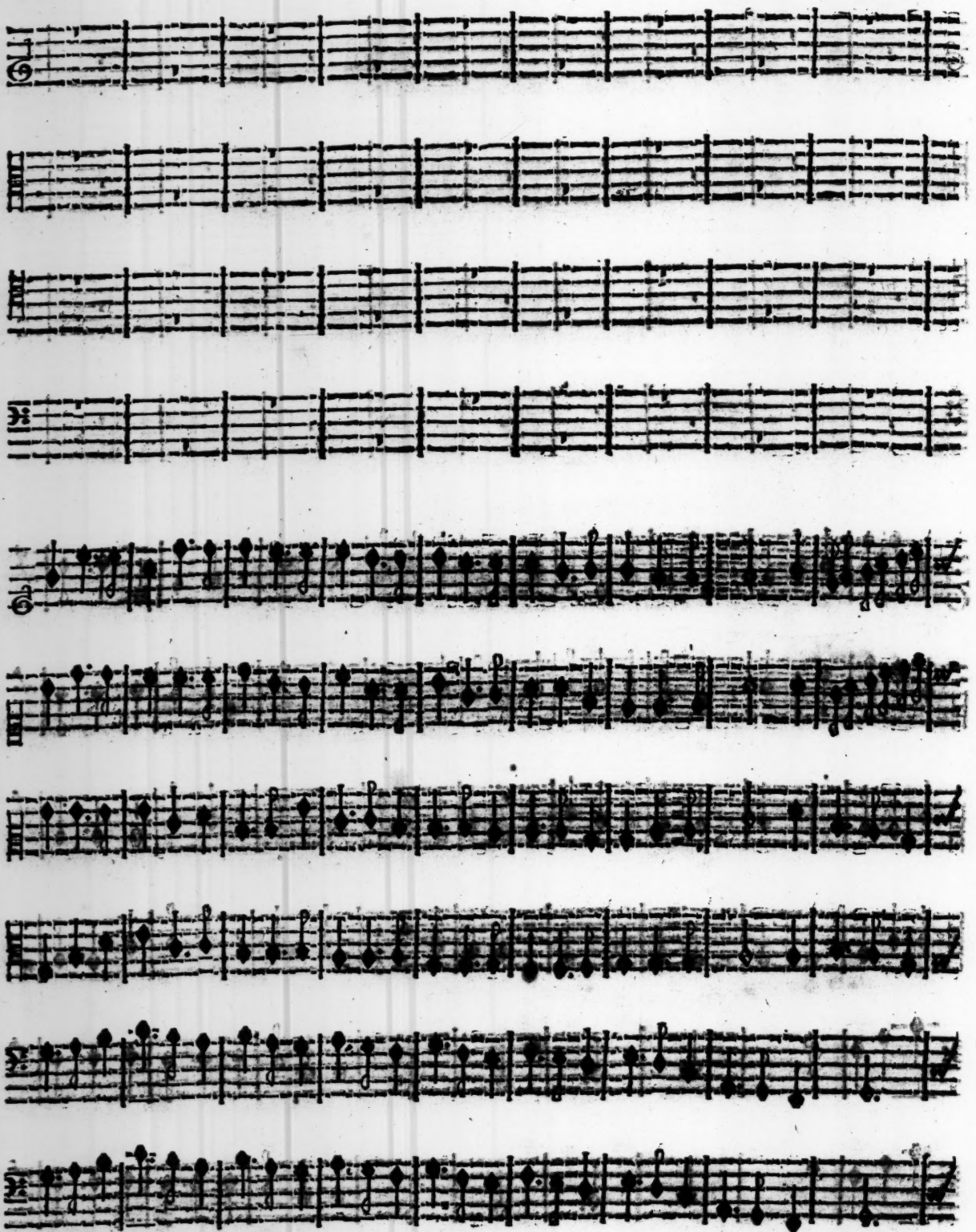




The Bass continued.

The Bass continued.

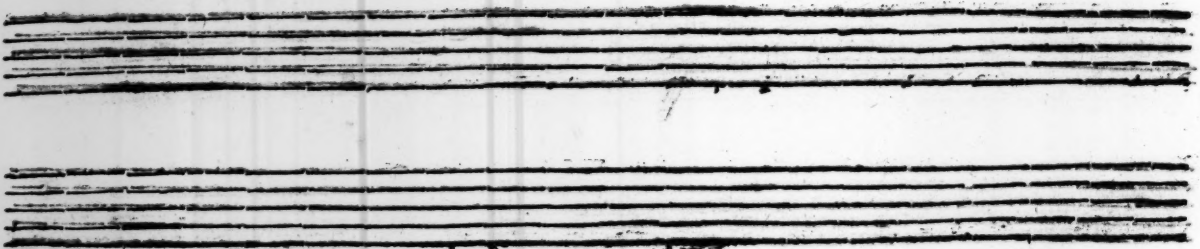




The musical score consists of ten staves. The first four staves are empty. The fifth staff begins with a treble clef and a key signature of one flat. The sixth staff begins with a treble clef and a key signature of one flat. The seventh staff begins with a treble clef and a key signature of one flat. The eighth staff begins with a treble clef and a key signature of one flat. The ninth staff begins with a treble clef and a key signature of one flat. The tenth staff begins with a treble clef and a key signature of one flat. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte).

The Bass continued.

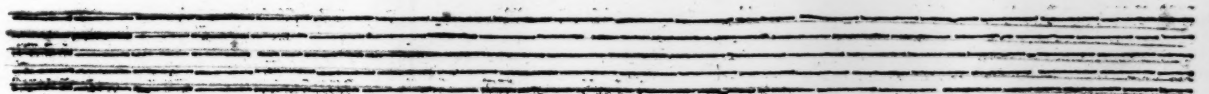
The Bass continued.



Two empty musical staves, each consisting of five lines.



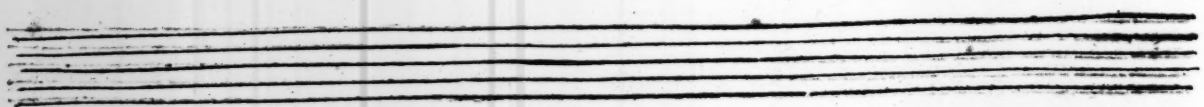
The Bass continued.





The Bass continued.

The Bass continued.



See! the Gods of Seas attend thee, Nymphs Divine, and beauteous Train;

See! the Gods of Seas attend thee, Nymphs Divine, and beauteous Train;

See! the Gods of Seas attend thee, Nymphs Divine, and beauteous Train;

See! the Gods of Seas attend thee, Nymphs Divine, and beauteous Train;

The Bass continued.

CHORUS.



See! the Gods of Seas at-tend thee, Nymphs Divine, and beauteous Train;



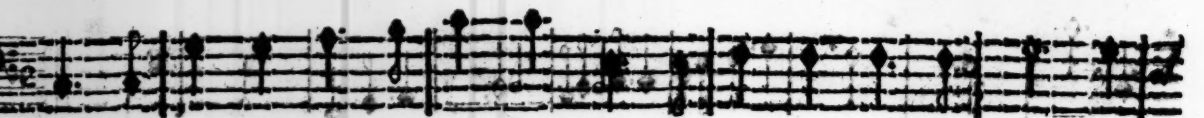
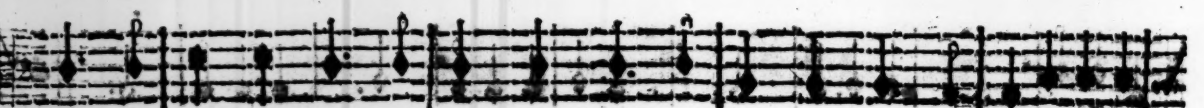
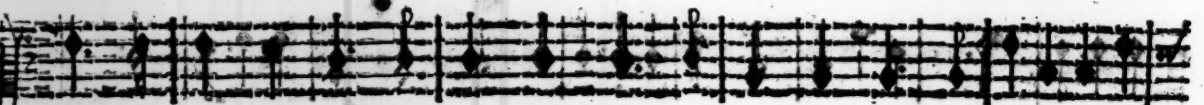
See! the Gods of Seas at-tend thee, Nymphs Divine, and beauteous Train;



See! the Gods of Seas at-tend thee, Nymphs Divine, and beauteous Train;

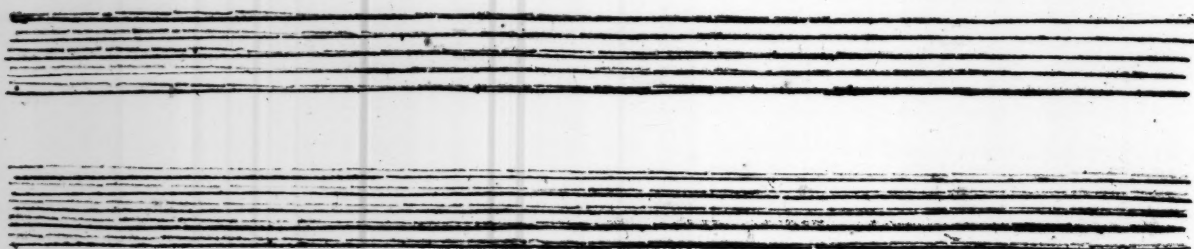


See! the Gods of Seas at-tend thee, Nymphs Divine, and beauteous Train;



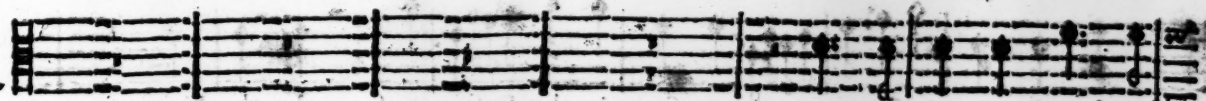
The Bass continued.

Continued at a distance

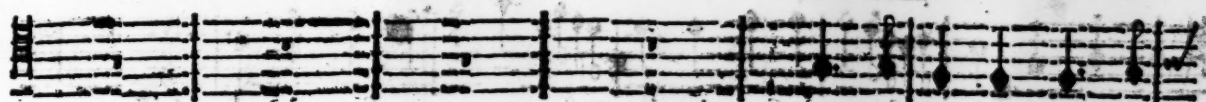




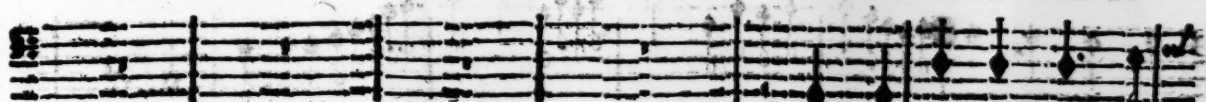
All the calmer Gales be-



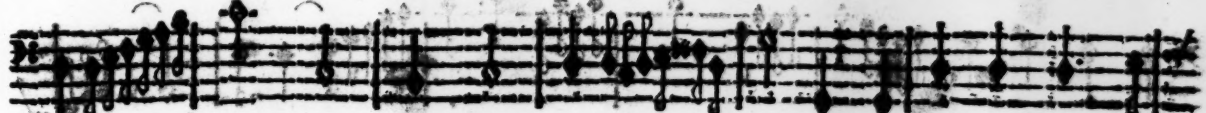
All the calmer Gales be-



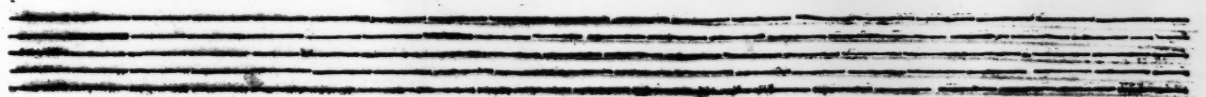
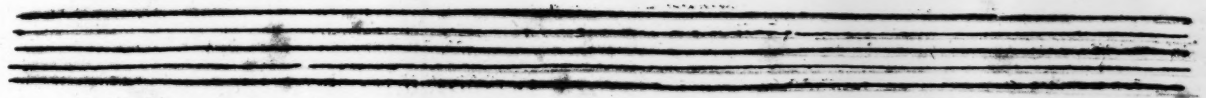
All the calmer Gales be-

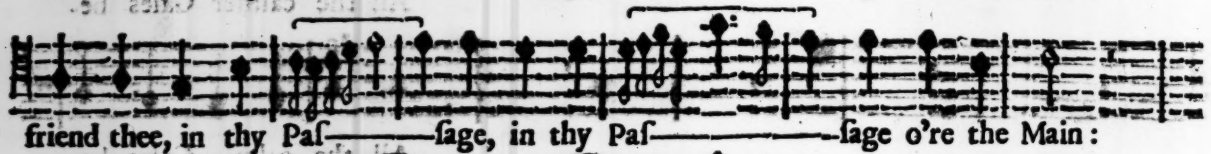


All the calmer Gales be-



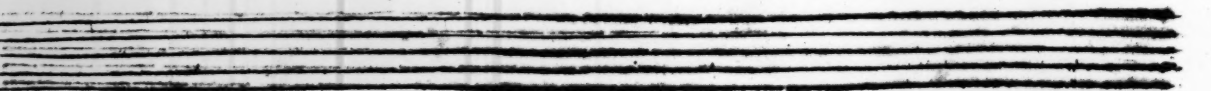
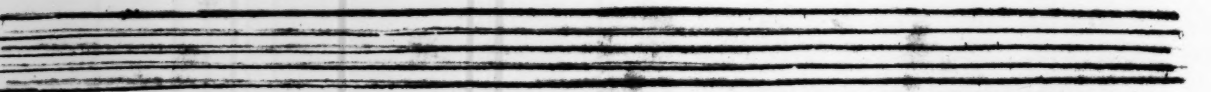
The Bass continued.

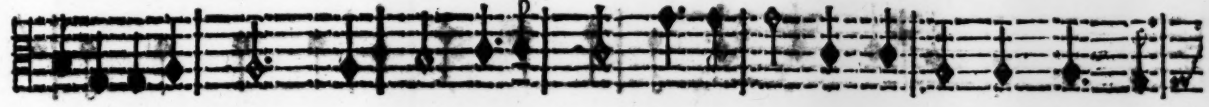
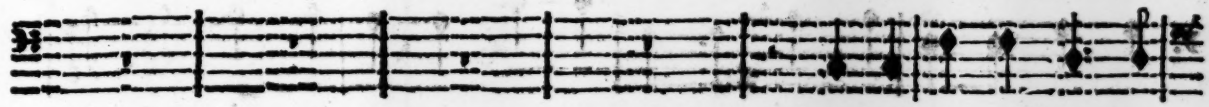
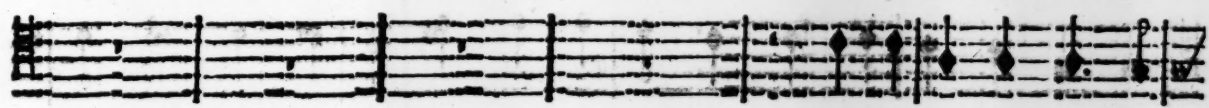
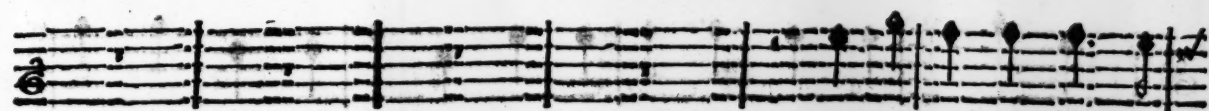




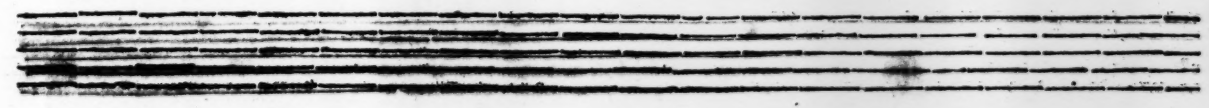
The Bass continued.

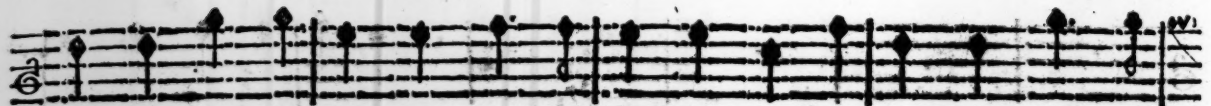
The Bass continued.





The Bass continued.





binding, ev'ry Tri-ton's Horn is winding, wel-com to the wa--try



binding, ev'ry Tri-ton's Horn is winding, wel-com to the wa--try



binding, ev'ry Tri-ton's Horn is winding, wel-com to the wa--try

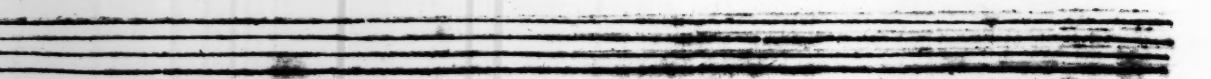
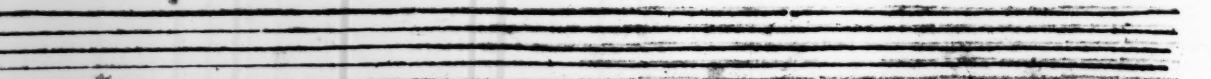


binding, ev'ry Tri-ton's Horn is winding, wel-com to the wa--try



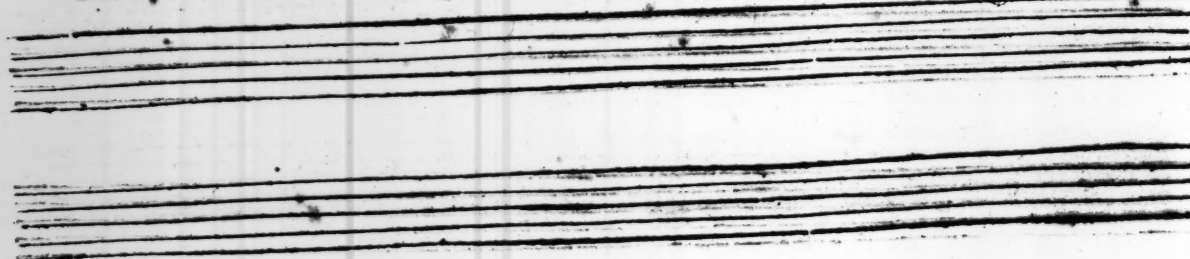
The Bass continued.

The Bass continued.





The Bass continued.





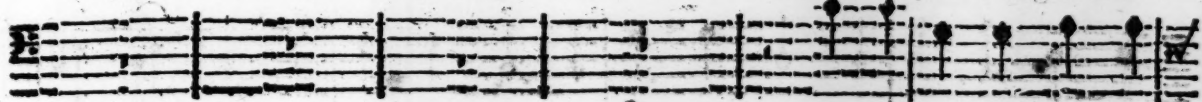
Ev'ry Maid her Locks is



Ev'ry Maid her Locks is



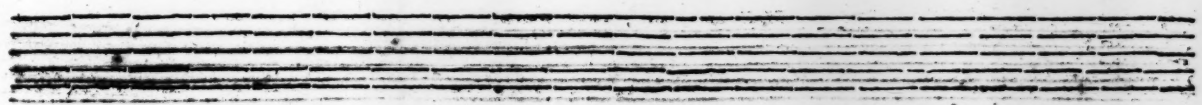
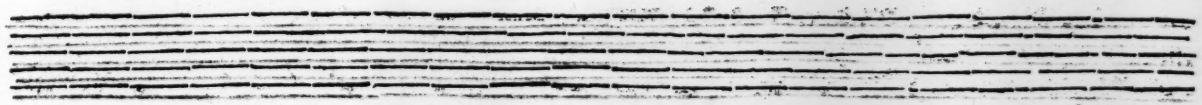
Ev'ry Maid her Locks is



Ev'ry Maid her Locks is



The Bass continued.





binding, ev'ry Tri-ton's Horn is winding, wel-com to the wa--try



binding, ev'ry Tri-ton's Horn is winding, wel-com to the wa--try



binding, ev'ry Tri-ton's Horn is winding, wel-com to the wa--try

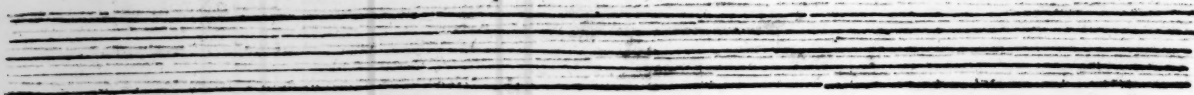


binding, ev'ry Tri-ton's Horn is winding, wel-com to the wa--try



The Bass continued.

The Bass continued.





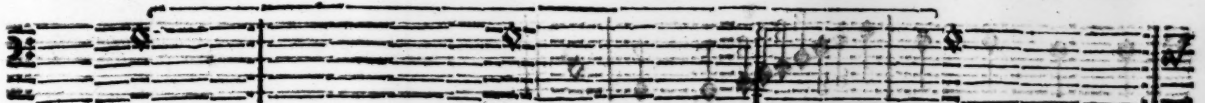
Plain, wel-com to the wa--try Plain, wel-com to the wa--try Plain,



Plain, wel-com to the wa--try Plain, wel-com to the wa--try Plain,



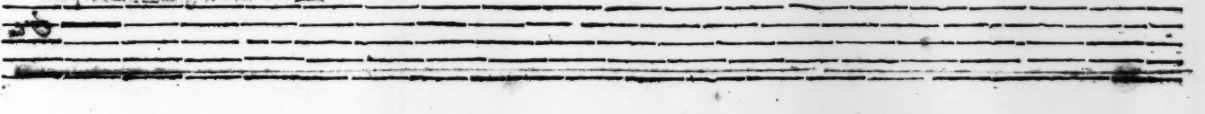
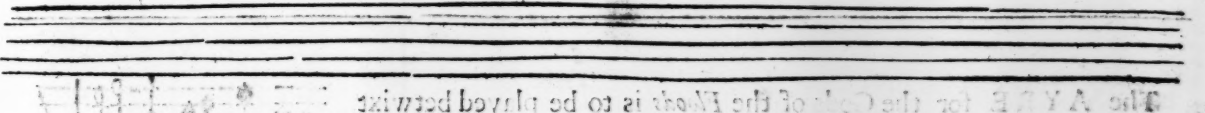
Plain, wel-com to the wa--try Plain, wel-com to the wa--try Plain,



Pla-- wel-com to the wa--try Plain, wel-com to the wa--try Plain,



The Bass continued.



Musical notation and lyrics at the bottom of the page.



welcom, wel-com to the wa-try Plain.



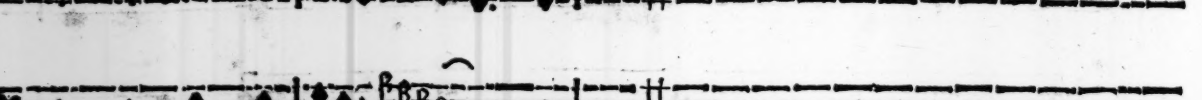
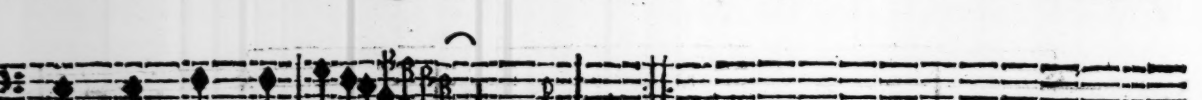
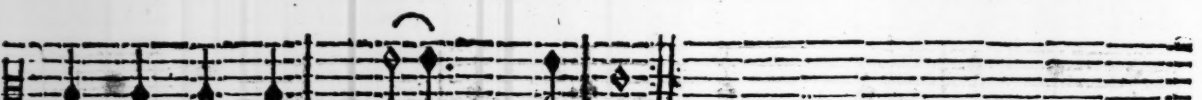
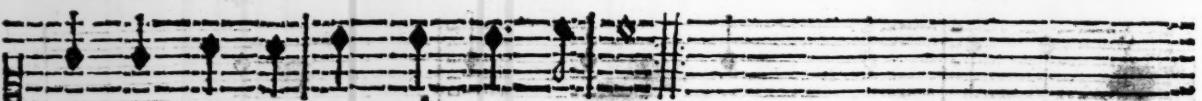
wel-com to the wa-try Plain.



wa-try Plain, the wa-try Plain.



wel-com to the wa-try Plain.



The Bass continued.

The AYRE for the Gods of the *Floods* is to be played betwixt the Act, Page 167.



Finis Actus Secundus.

ACT III SCENE I

PRELUDE

The Bass continued.

The Bass continued.

The Bass continued.

VIOLINS.

VIOLINS.

Albion.

Behold, ye Pow'rs! from whom I own, a Birth Im-mor-tal, and a Throne.

The Bass continued.

see a Sa--cred King uncrown'd, see your Offspring, *Al-bion*, bound:

The Bass continued.

The Gifts you gave with lavish hand, are all beflow'd in vain; ex--ten

The Bass continued.

ded Em-pire on the Land, un-bom

The Bass continued.

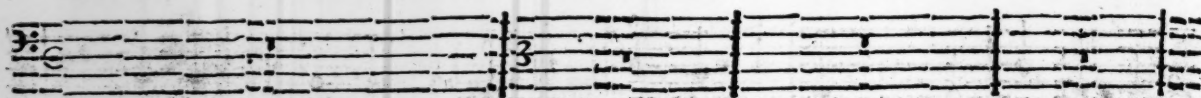
ded o're the Main.

The Bass continued

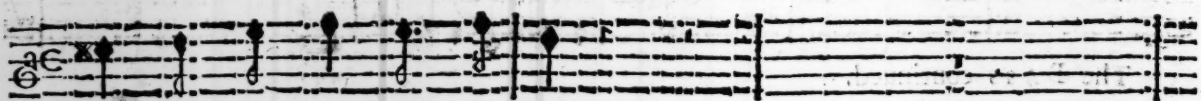
Aras.

Em-pire o're the Land and Main, Heav'n that gave, can take a-

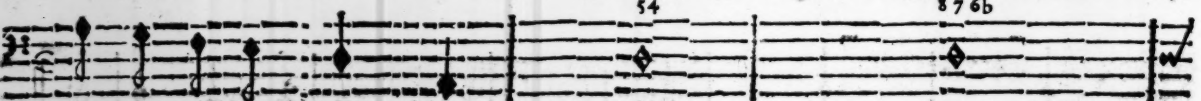
The Bass continued.



The Bass continued.



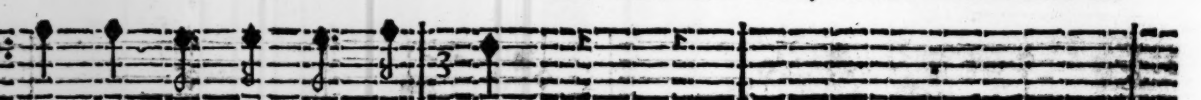
Unhelp'd I am, who pi—ty'd the Di—



The Bass continued.



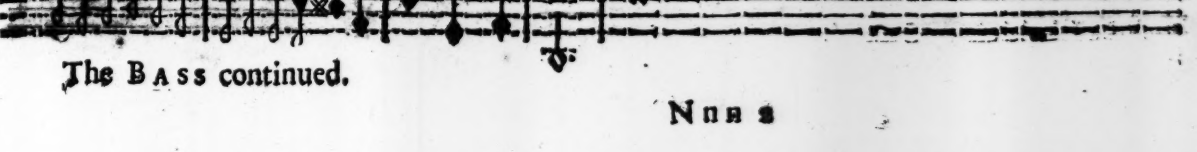
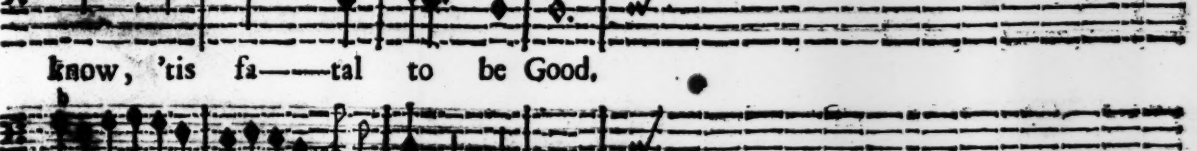
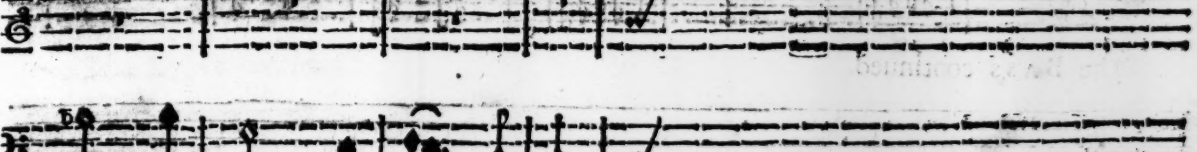
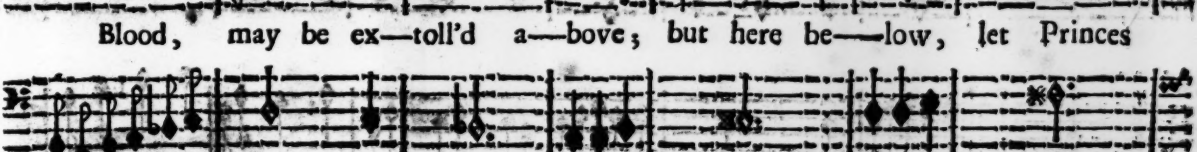
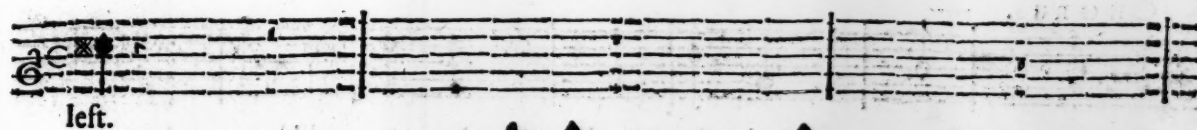
The Bass continued.



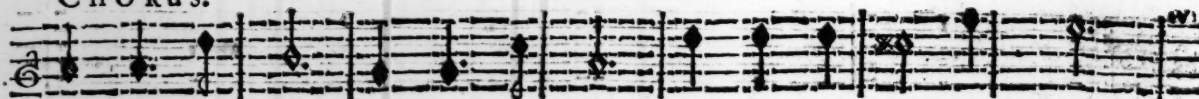
fa—ken, and of Hopes be—rest.



The Bass continued.



CHORUS.



To Rule by Love, to shed no Blood, may be ex-toll'd a—bove;



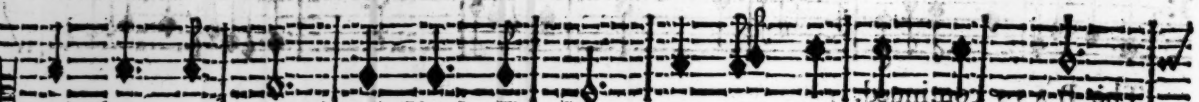
To Rule by Love, to shed no Blood, may be ex-toll'd a—bove;



To Rule by Love, to shed no Blood, may be ex-toll'd a—bove; but



To Rule by Love, to shed no Blood, may be ex-toll'd a—bove;



The Bass continued.



The Bass continued.



but here be—low, let Princes know, 'tis fa—tal to be Good.



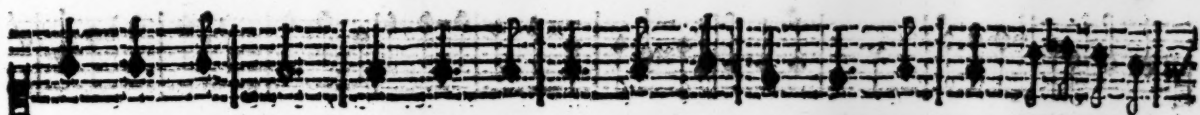
but here be—low, let Princes know, 'tis fa—tal to be Good.



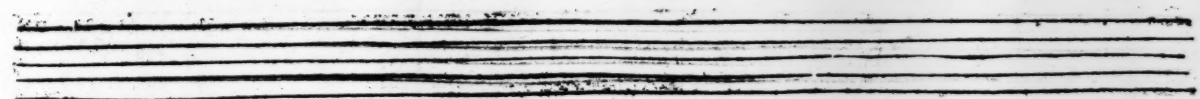
here be—low, let Princes know, 'tis fa—tal to be Good.



but here be—low, let Princes know, 'tis fa—tal to be Good.



The Bass continued.



The musical score consists of two systems of staves. The first system contains four staves, each with a vocal line and a corresponding line of lyrics. The lyrics are: "I have be—low, let things know, his is—al to be Good." The second system contains eight staves, each with a vocal line and a corresponding line of lyrics. The lyrics are: "I have be—low, let things know, his is—al to be Good." The notation includes various musical symbols such as notes, rests, and bar lines.

The Bass continued.

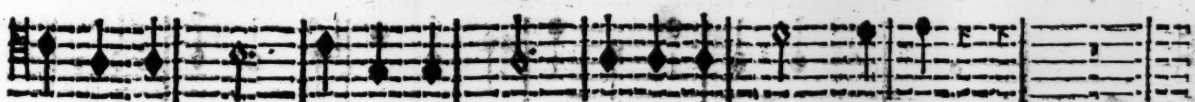
Two empty musical staves, each consisting of five lines, provided for the continuation of the Bass part.



But here be—low, let Princes know, 'tis fa—tal to be good,



But here be—low, let Princes know, 'tis fa—tal to be good,



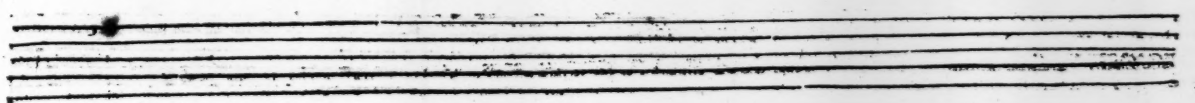
But here be—low, let Princes know, 'tis fa—tal to be good,



But here be—low, let Princes know, 'tis fa—tal to be good,



The Bass continued.





'tis fa-tal to be good, 'tis fa-tal to be good.



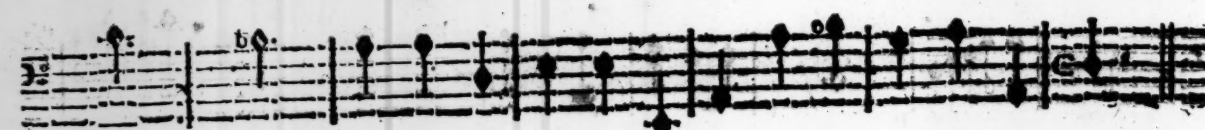
'tis fa-tal to be good, 'tis fa-tal to be good.



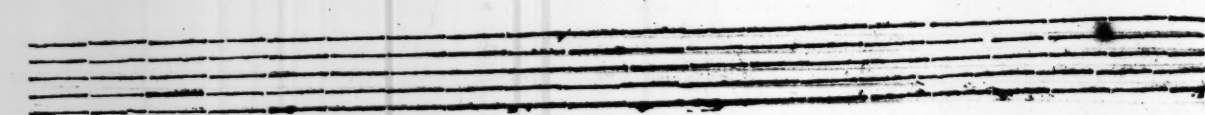
'tis fa-tal to be good, 'tis fa-tal to be good. *Albion*



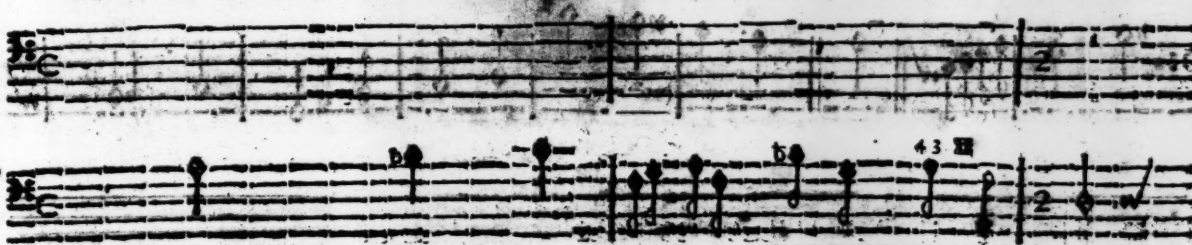
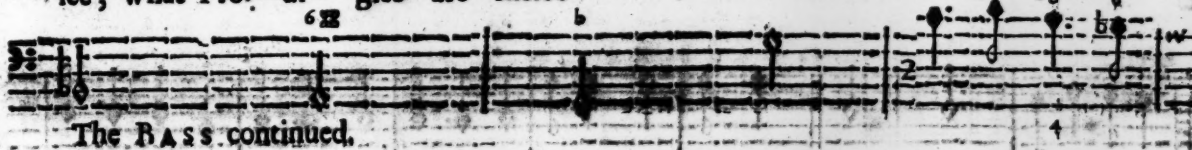
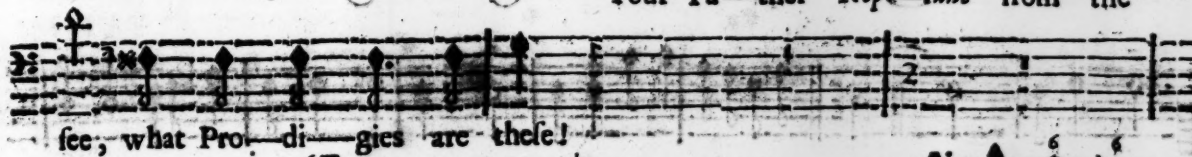
'tis fa-tal to be good, 'tis fa-tal to be good. But



The Bass continued.



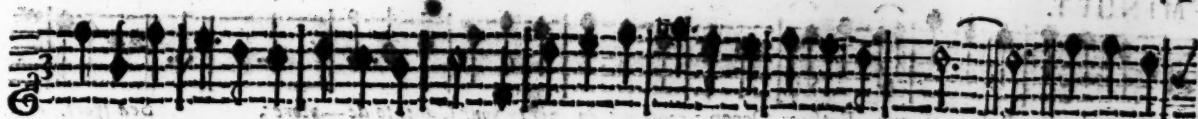
Acacia.



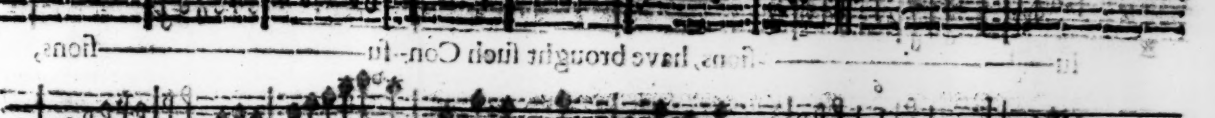
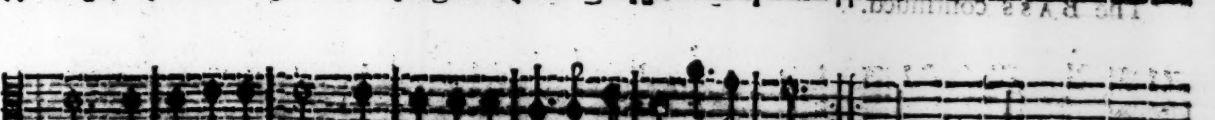
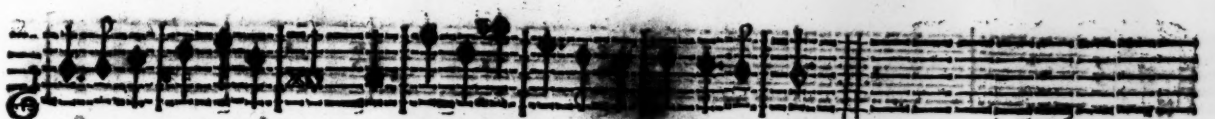
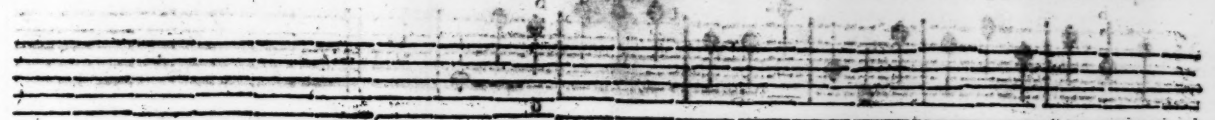
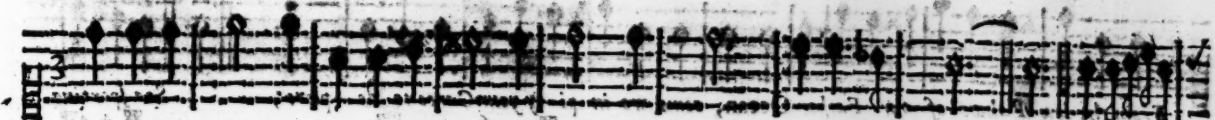
The Bass continued.



The musical score consists of ten staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a style typical of 18th or 19th-century sheet music. The lyrics are written below the notes. The first staff has the lyrics "The Albion and Albanius". The second staff has the lyrics "The Albion and Albanius". The third staff has the lyrics "The Albion and Albanius". The fourth staff has the lyrics "The Albion and Albanius". The fifth staff has the lyrics "The Albion and Albanius". The sixth staff has the lyrics "The Albion and Albanius". The seventh staff has the lyrics "The Albion and Albanius". The eighth staff has the lyrics "The Albion and Albanius". The ninth staff has the lyrics "The Albion and Albanius". The tenth staff is empty.



MINUET.



MINUET.

From the low Palace of our Father Ocean, come we in pi-ty your Cares to de-lore; Sea-sporting

From the low Palace of our Father Ocean, come we in pi-ty your Cares to de-lore; Sea-sporting

The Bass continued.

Dolphins are tam'd for our me-sion, moony Tides swelling to roul us a-shore.

Dolphins are tam'd for our me-sion, moony Tides swelling to roul us a-shore.

The Bass continued.

Tiranny.

Ha! ha! 'tis what so long I wish'd and vow'd; our Plots and De-

The Bass continued.

lu-sions, have brought such Con-fu-sions,

The Bass continued.

Democracy.



A Design we fomented,



that the Monarch's a Slave to the Crowd.

By Hell it was



The Bass continued.



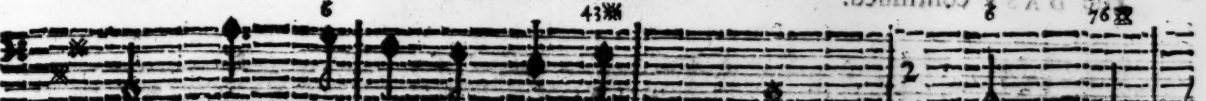
A false Plot in-ven-ted,

First, with promis'd Faith we flat-



new;

To co-ver a true.



The Bass continued.



Allegria.

We ne-ver va-lu'd right and



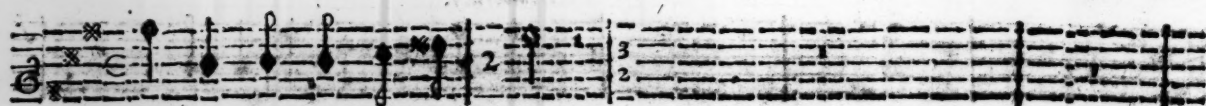
ter'd;



Then Jea-lou-sies and Fears we scatter'd:



The Bass continued.



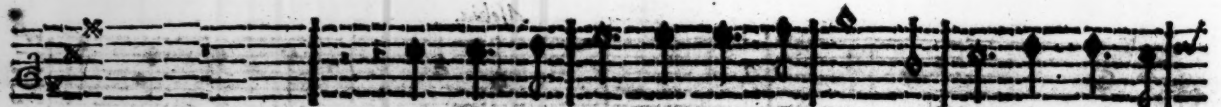
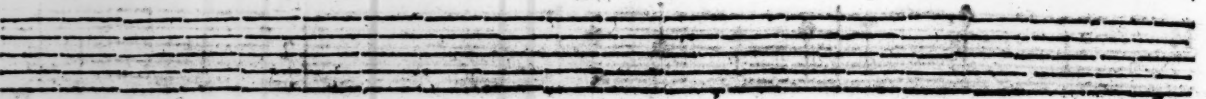
wrong, but as they serv'd our Cause; *Zelote.*



Our Bus'ness was to please the Throng, and



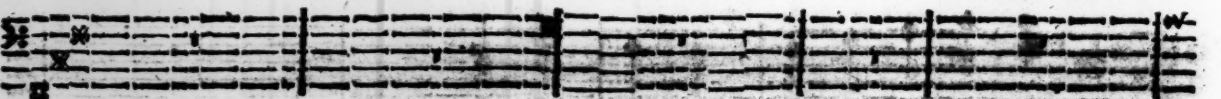
The Bass continued.



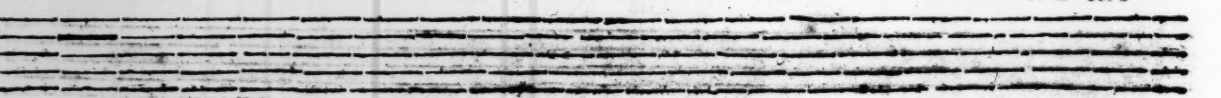
For this we brib'd the Lawyer's tongue, and then destroy'd the



court their wild Applause:



The Bass continued.





Laws. For this we brib'd the Lawyer's tongue, and then de-stroy'd the



For this we brib'd the Lawyer's tongue; and then de-stroy'd the



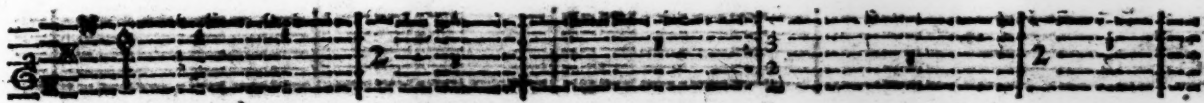
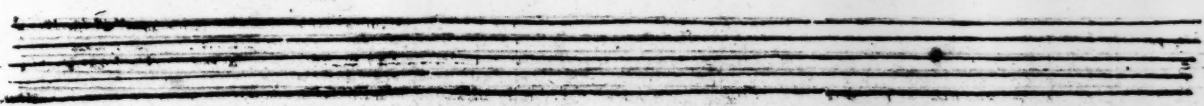
For this we brib'd the Lawyer's tongue, and then de-stroy'd the



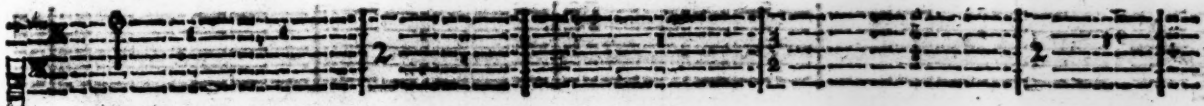
For this we brib'd the Lawyer's tongue, and then de-stroy'd the



The Bass continued.



Laws.



Laws.

Democracy.



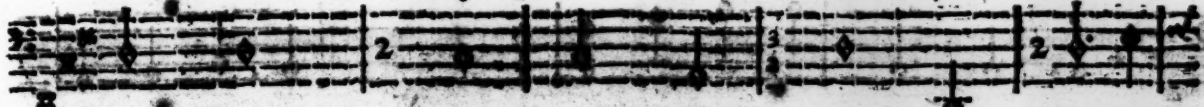
Laws.

Tiranny.

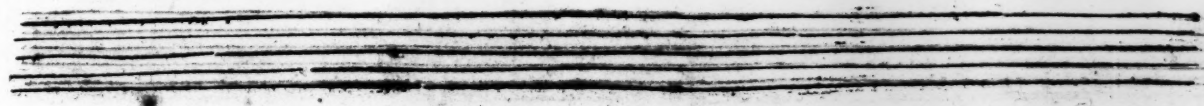
To make him great, we

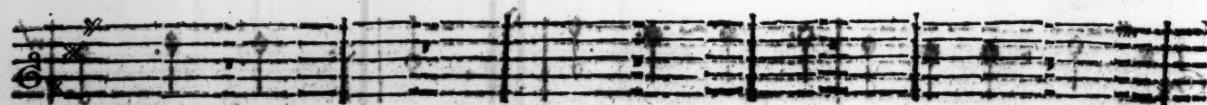


Laws. To make him safe, we made his Friends our Prey;

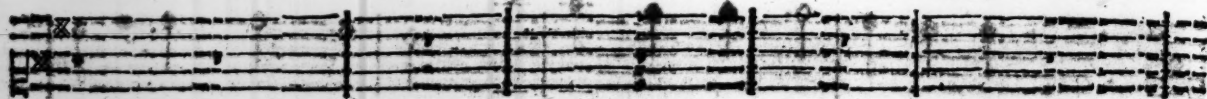


The Bass continued.





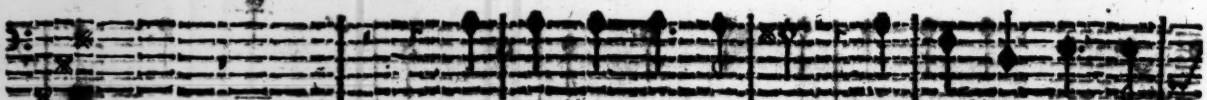
For this we bidd the Lawer's tongue, and then de-roy'd the



For this we bidd the Lawer's tongue, and then de-roy'd the



For this we bidd the Lawer's tongue, and then de-roy'd the

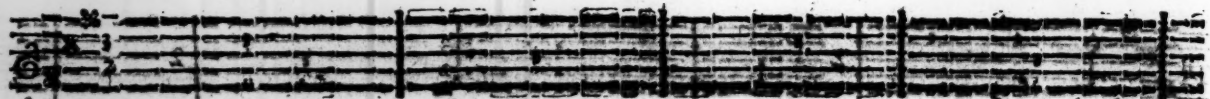


And to confirm his Crowe, we took his Heir a-



The Bass continued.

The Bass continued.



To increase his Store, we kept him poor;



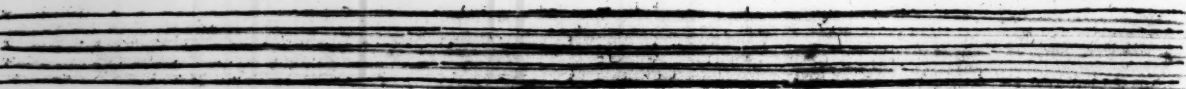
way.

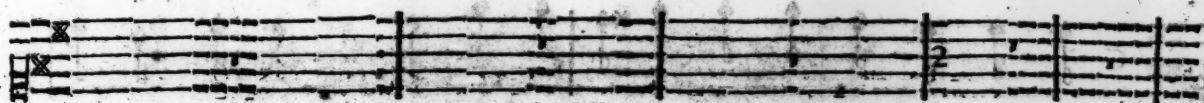
And what to waste we had be-



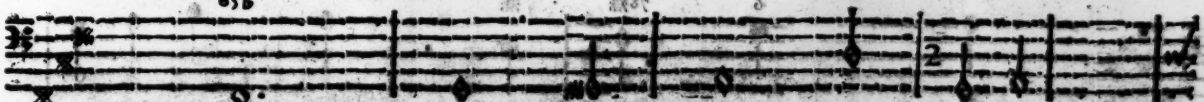
The Bass continued.

The Bass continued.





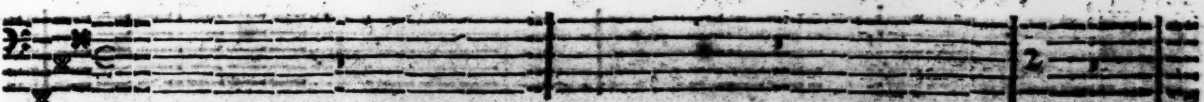
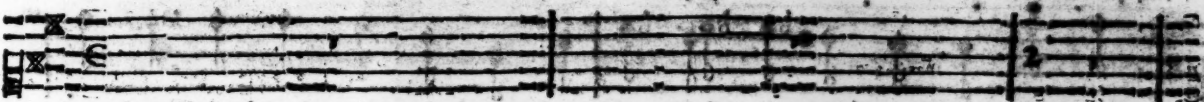
tray'd him; to keep him low, pronounc'd a Foe, who e're presum'd to ayd him.



The Bass continued.



But you forget your noblest part, and Master-piece of all your Art; you



The Bass continued.

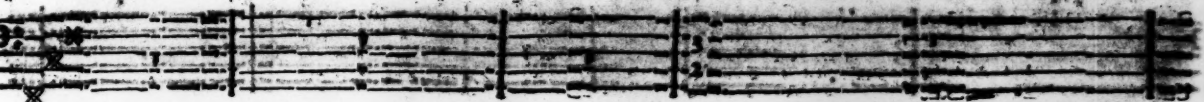


told him, he was sick at Heart.

Zelota.



And when you could not work be,

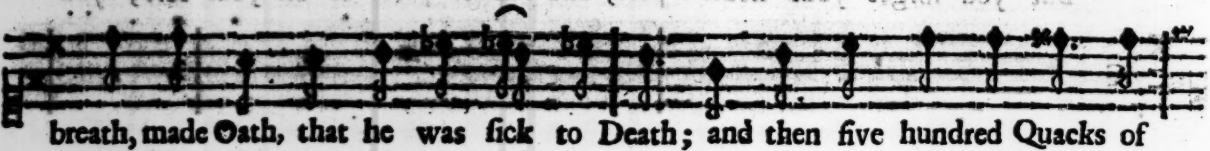
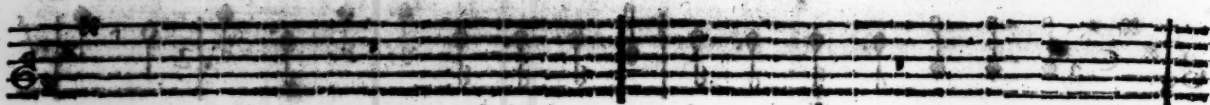


The Bass continued.

Rit



The Bass continued.



The Bass continued.

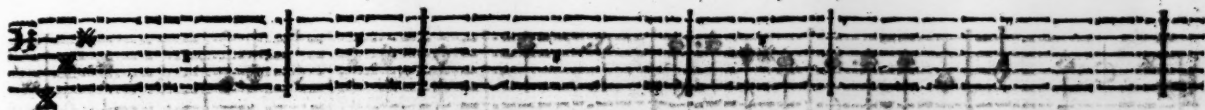
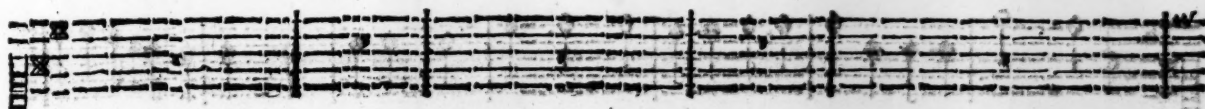


The Bass continued.

ACT III.

An OPERA.

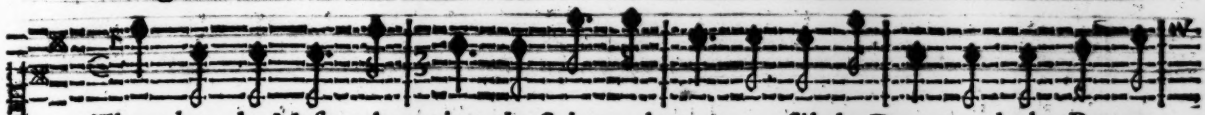
251



The Bass continued:



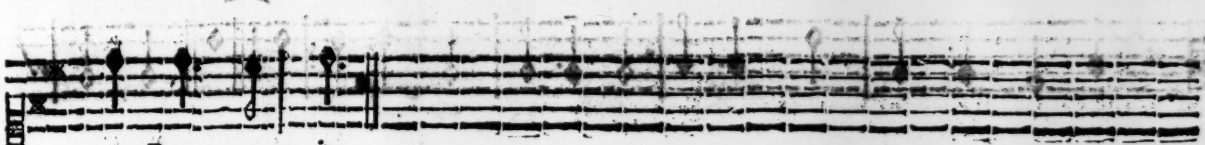
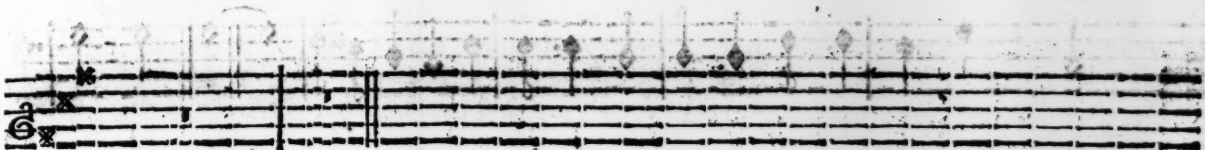
King.



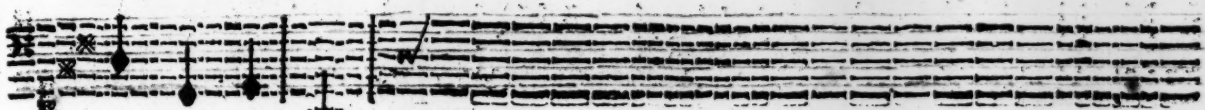
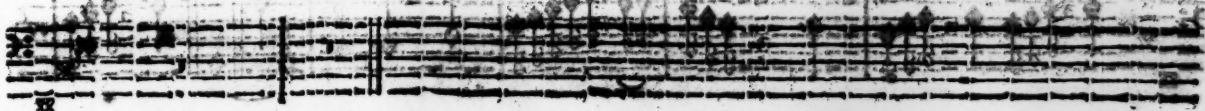
Then let the Masque be--gin; the Saints advance, to fill the Dance, and the Proper-



The Bass continued:



ty Boys come in.

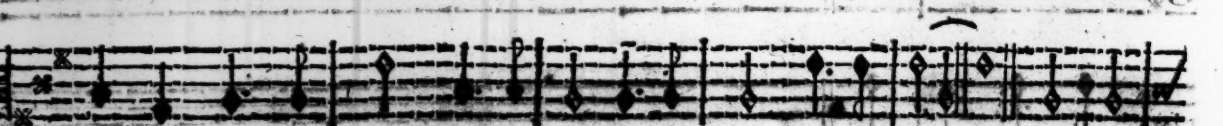
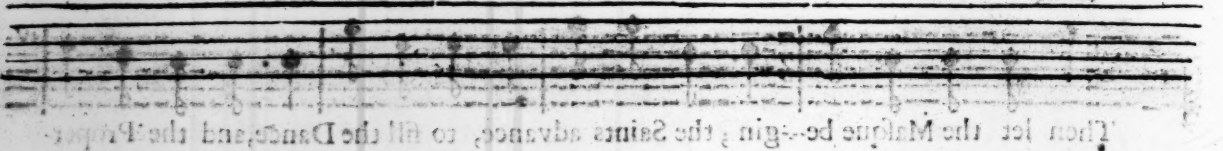
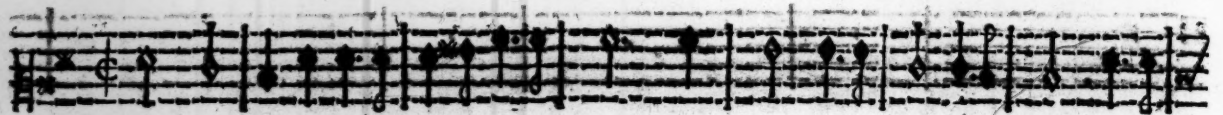


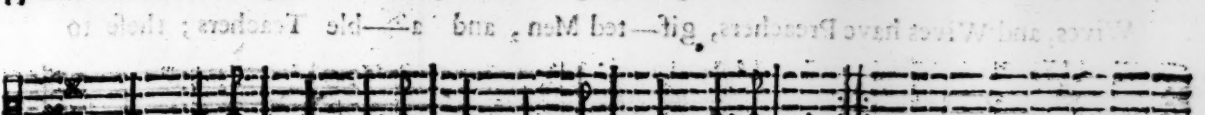
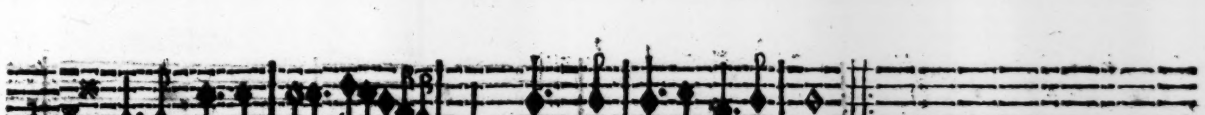
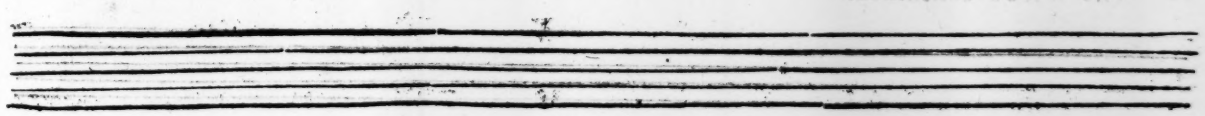
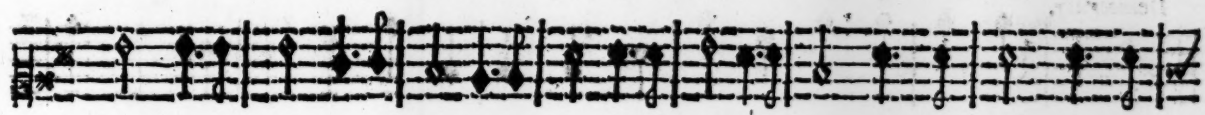
The Bass continued.

Rrr 2

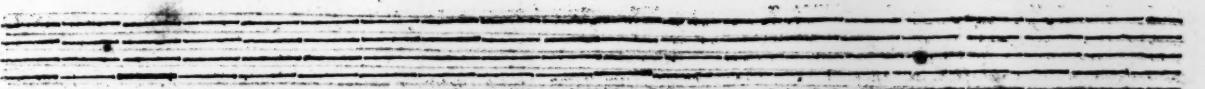


AYRE for the Boys in white





The Bass continued:



Aschia.*Zelota.*

Let the Saints ascend the Throne, let the Saints ascend the Throne;

*Democracy.*

Let the Saints ascend the Throne, let the Saints ascend the Throne;

*Tiranny.*

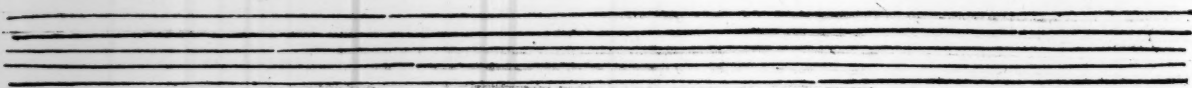
Let the Saints ascend the Throne, let the Saints ascend the Throne; Saints have



Let the Saints ascend the Throne, let the Saints ascend the Throne;



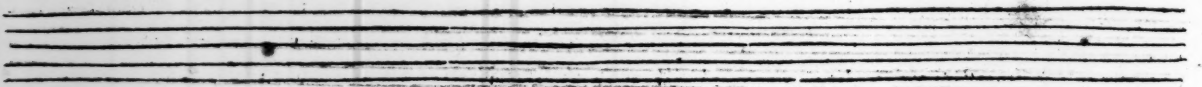
The Bass continued.



Wives, and Wives have Preachers, gif—ted Men, and a—ble Teachers; these to



The Bass continued.





Let the Saints ascend the Throne, let the Saints ascend the



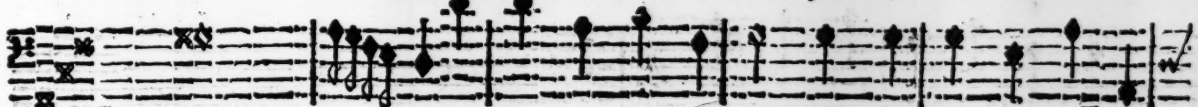
Let the Saints ascend the Throne, let the Saints ascend the



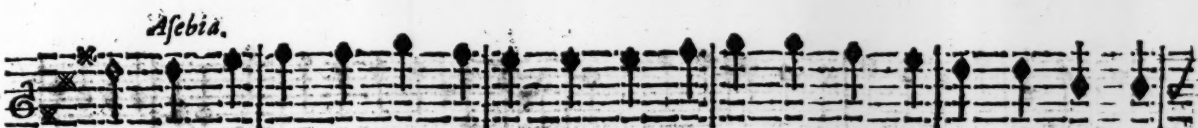
get, and those to own: Let the Saints ascend the Throne, let the Saints ascend the



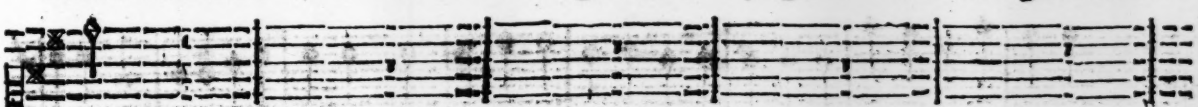
Let the Saints ascend the Throne, let the Saints ascend the



The B A s s continued.



Throne. Freedom is a Bait al-lu-ring, them betraying, us se-cu-ring, while to



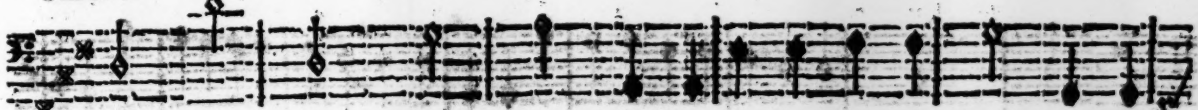
Throne.



Throne.



Throne.

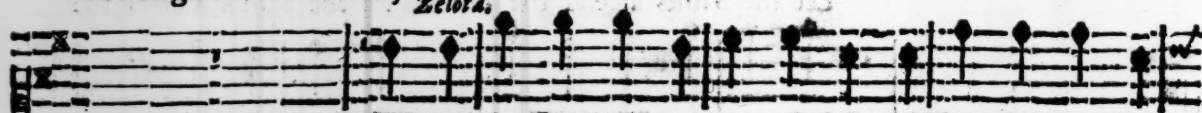


The B A s s continued.

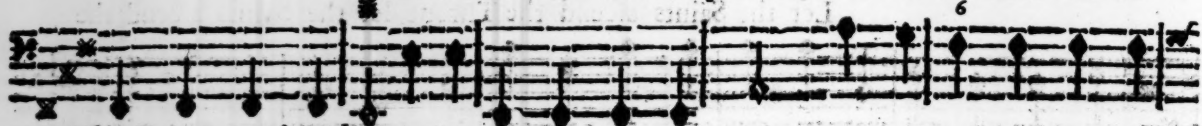




Sov'reign Pow'r we soar; *Zelous.*



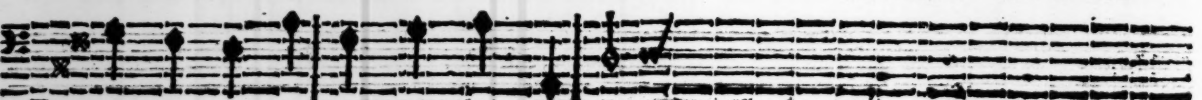
Old De--lu--sions new re--pea--red, shows'em born but to be



The Bass continued.



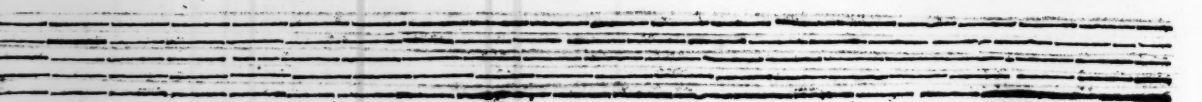
cheated, as their Fathers were be-fore.

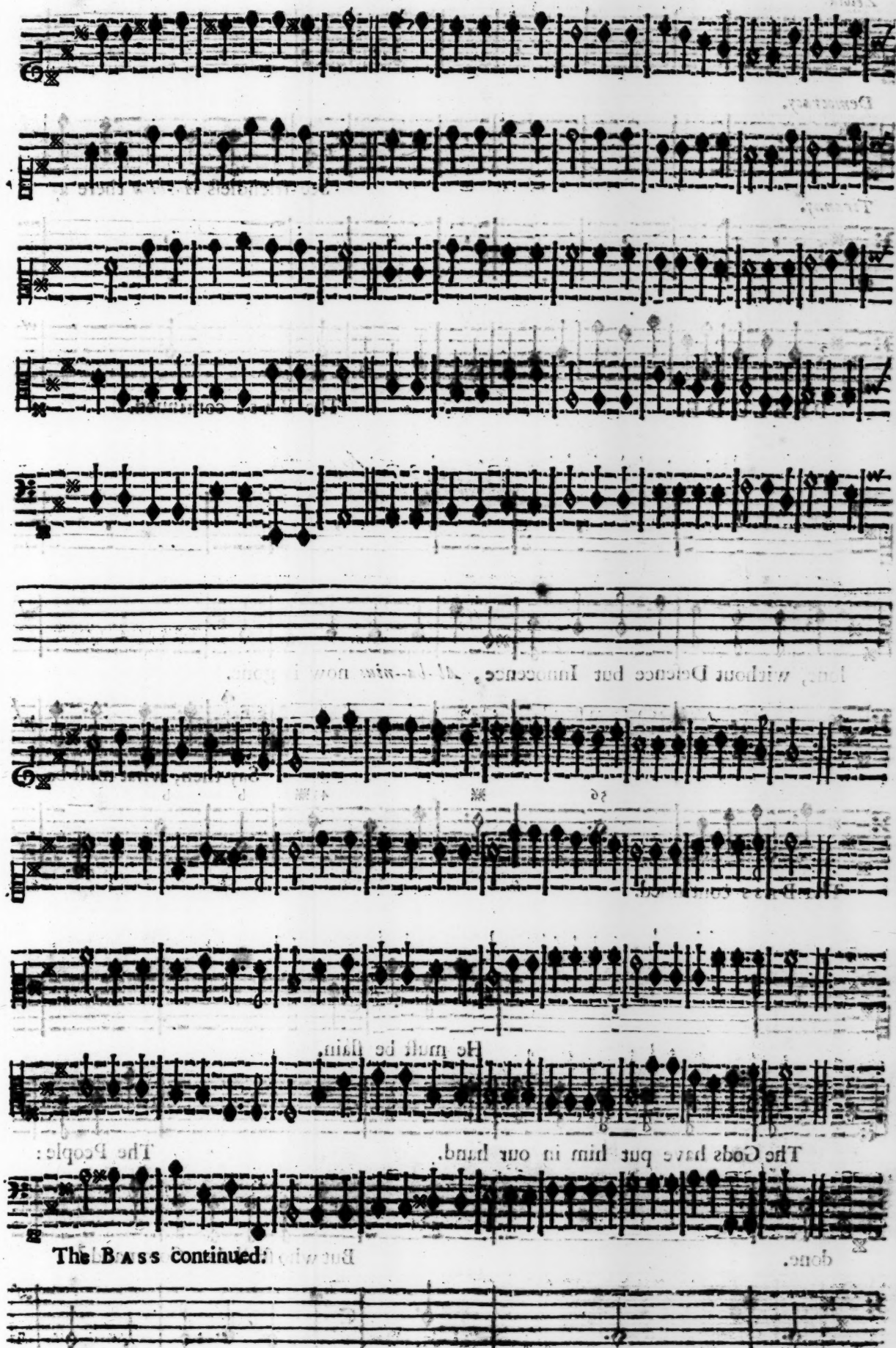


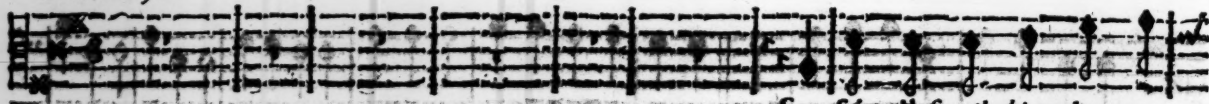
The Bass continued.



AYRE for the *Sellaries.*

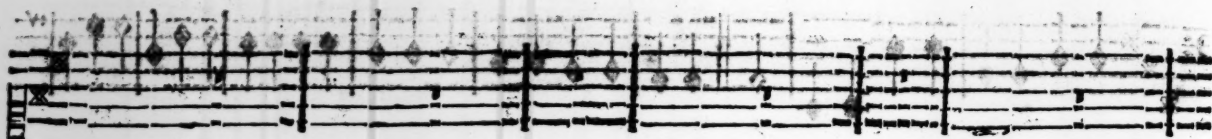
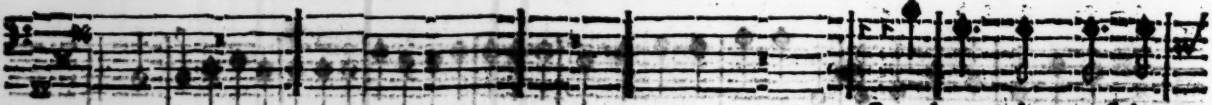




Zelota.*Democracy.**Tiranny.*See friendless *Al-bion* there a-

PRELUDE.

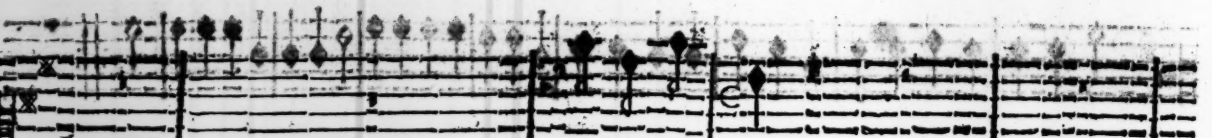
The Bass continued.

lone, without Defence but Innocence, *Al-ba-nius* now is gone,

Say then, what must be



The Bass continued.



He must be slain:



The Gods have put him in our hand:

The People:

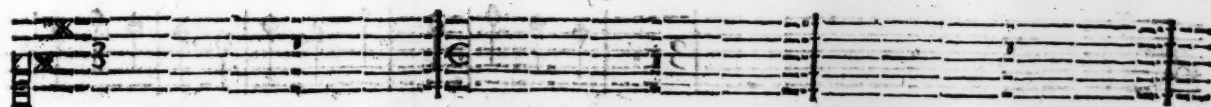


done.

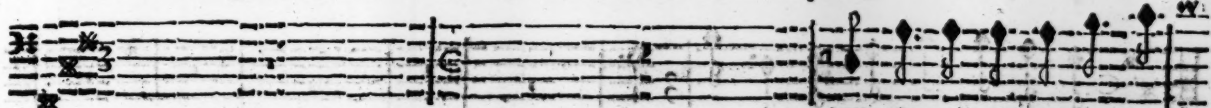
But who shall then Command?



The Bass continued.



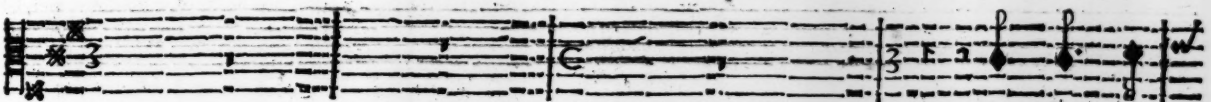
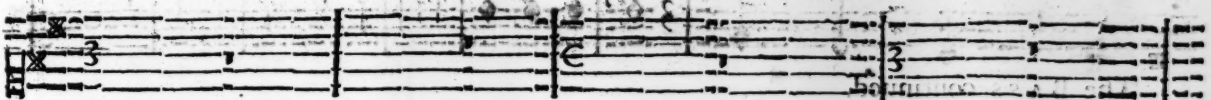
For the Right returns to those, who did the Trust impose.



'Tis fit a-no-ther Sun shou'd



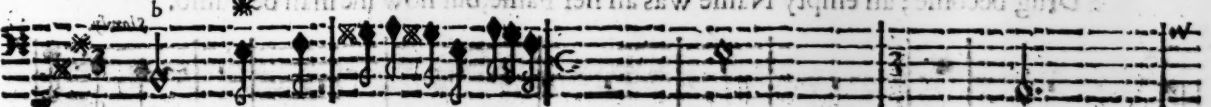
The Bass continued.



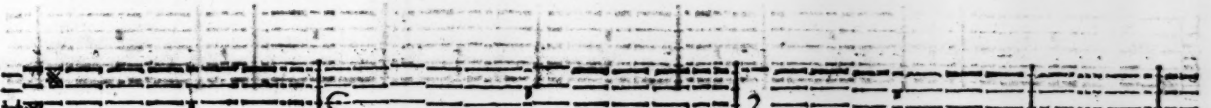
But when the



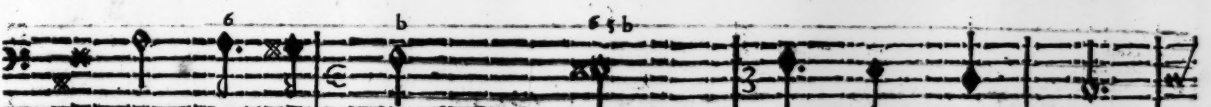
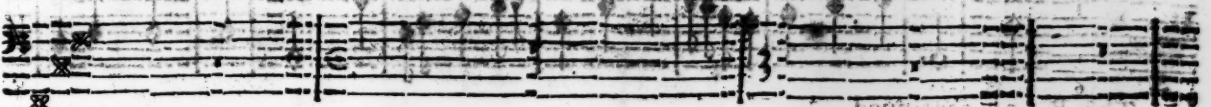
rife, to chear the World, and ligh t the Skies.



The Bass continued.



Sun, his Race has run, and neither chears the World, nor lights the Skies, 'tis



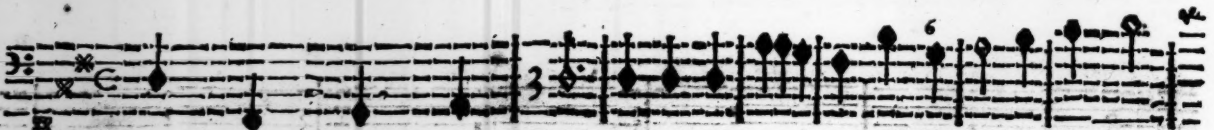
The Bass continued.

Albia.

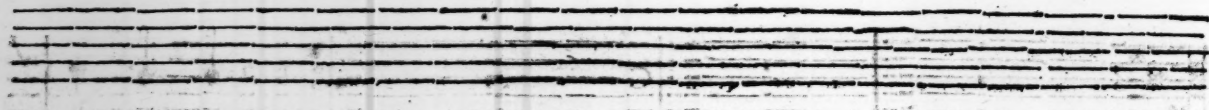
Each noble Vice shall bear a Price, and Vertue shall



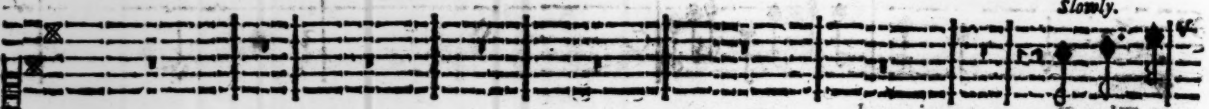
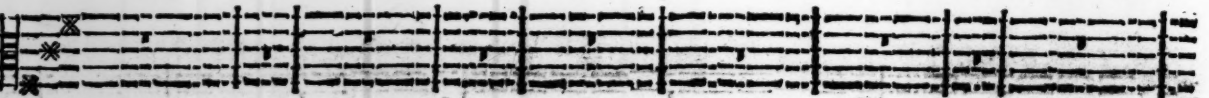
fit a Commonwealth of Stars shou'd rise.



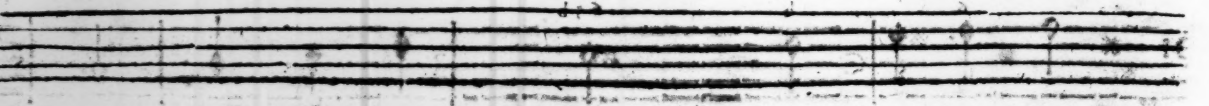
The Bass continued.



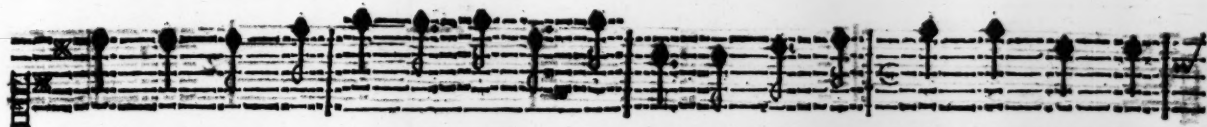
a Drug become; an empty Name was all her Fame, but now she shall be dumb.

*Slowly.*

The Bass continued.



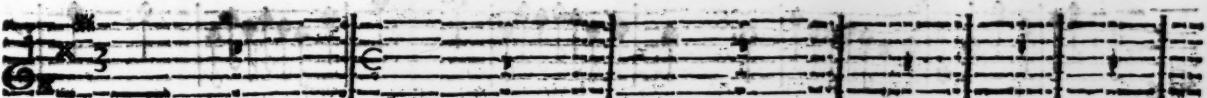
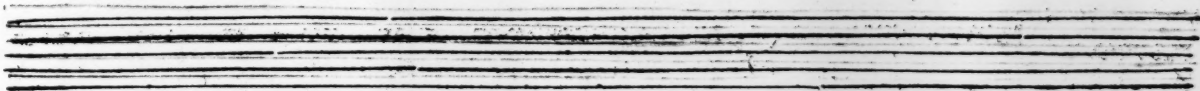
The Bass continued.



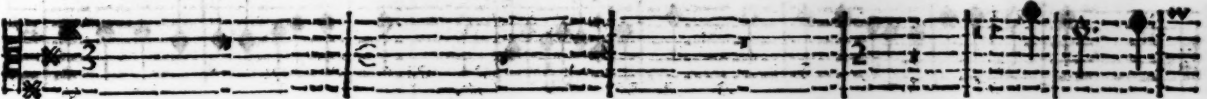
Vice be what you drive at, a Name so broad, we'll ne're con---nive at; Saints love



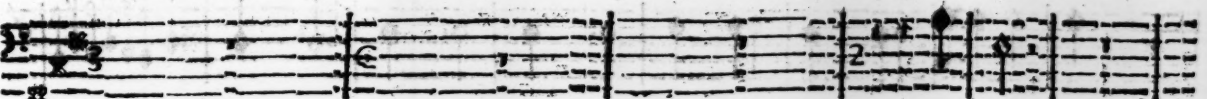
The Bass continued.



Vice, but more re---fin'd---ly, keep her close, and use her kindly:



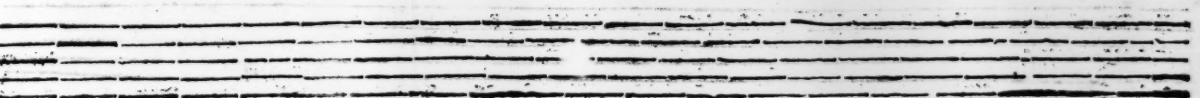
Fall on; e're

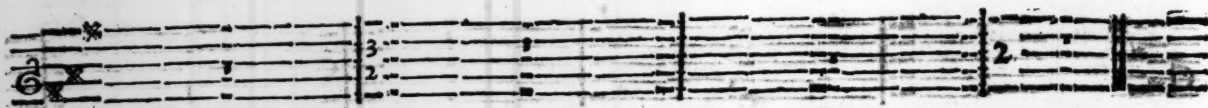


Fall on,

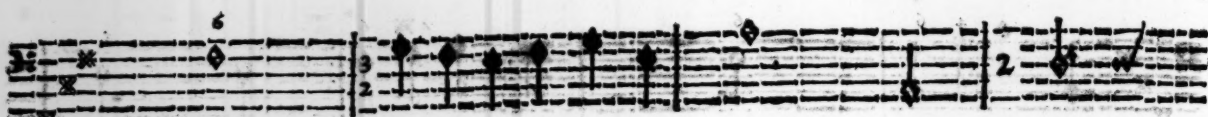
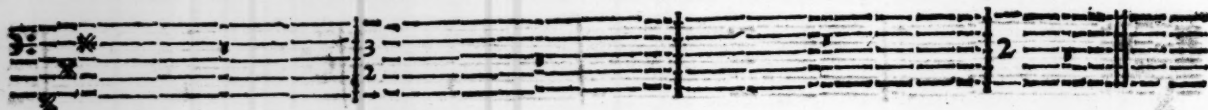


The Bass continued.



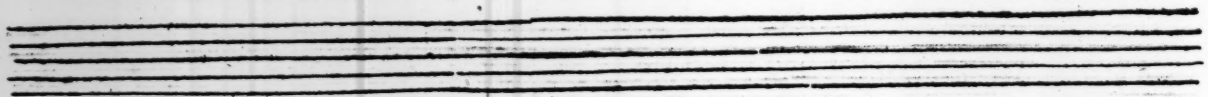


Albion's Death we'll try, if one or ma--ny shall his room sup--ply.



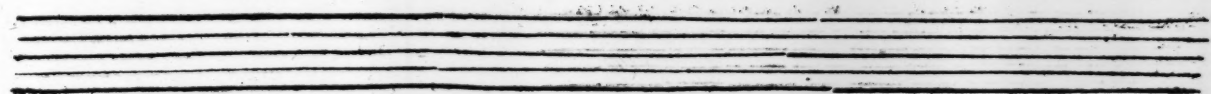
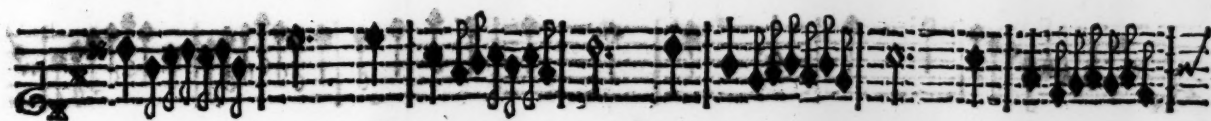
The Bass continued.

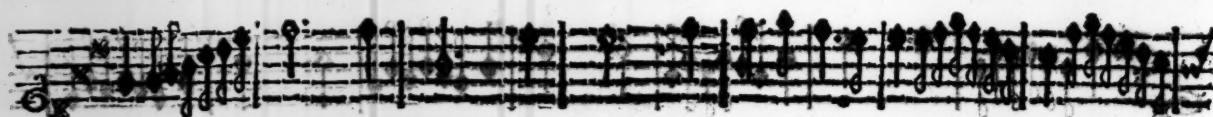
The Bass continued.



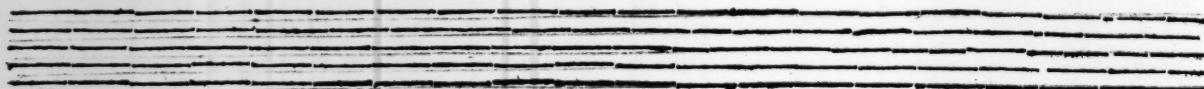
AYRE for the fighting white Boys and Sectaries.



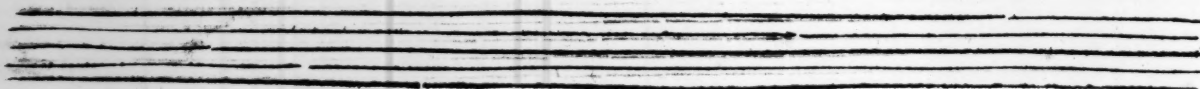




The Bass continued.



The Bass continued.



Acacia.



Albion.



See the Gods my Cause de-fen-ding, when all Humane Help was



The Bass continued.



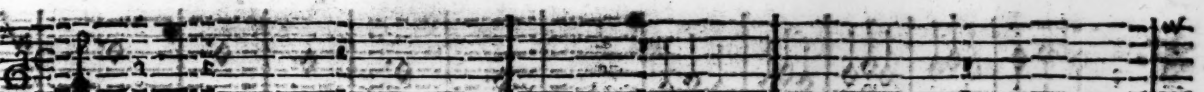
Factions mu-tual-ly con-ten-ding, by each o-ther fall at



pass.



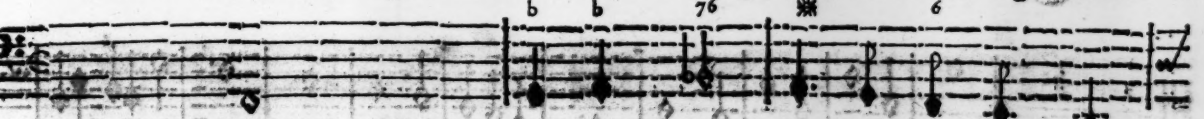
The Bass continued:



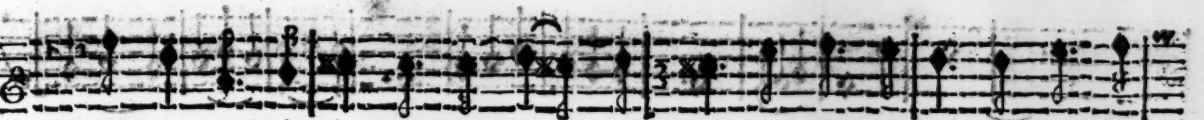
last.



But is not yon-der Profus Cave, be-low that Step, which ri-sing Billows



The Bass continued.



It is; and in it lyes the God a sleep, and snorting by, we may de-



brave?



The Bass continued.

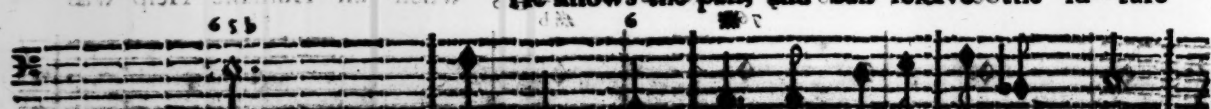
X x x



scry the Monsters of the Deep.



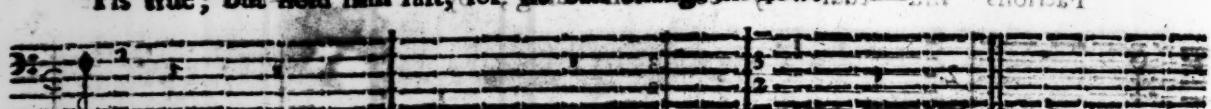
He knows the past, and has resolved the fu--ture



The Bass continued.



'Tis true; but hold him fast, for he can change his new.



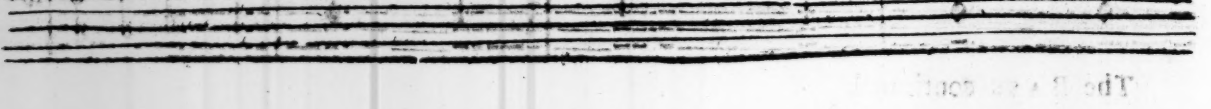
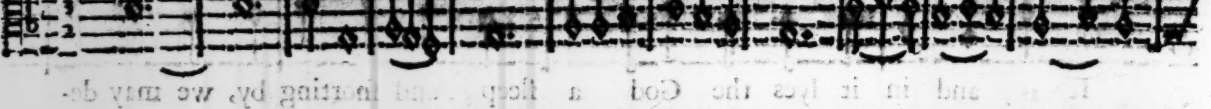
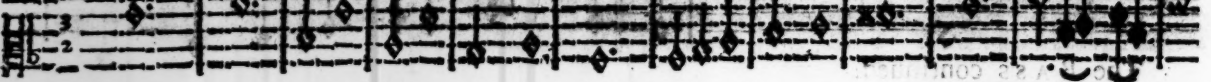
too.



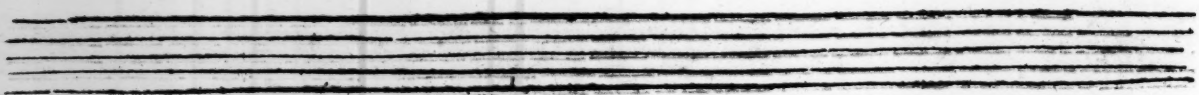
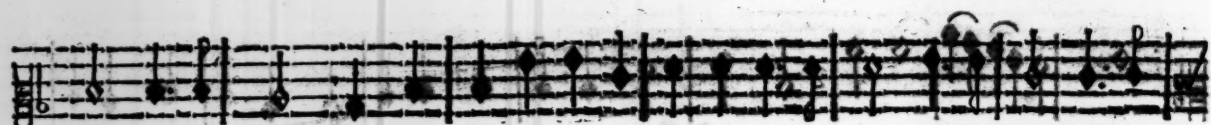
The Bass continued.

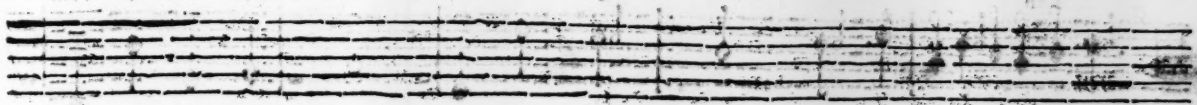


PRELUDE.



The musical score is written on ten staves. The first five staves contain a single melodic line, and the next five staves contain a single melodic line. The notation includes various musical symbols such as notes, rests, and bar lines. The paper is aged and shows some staining.

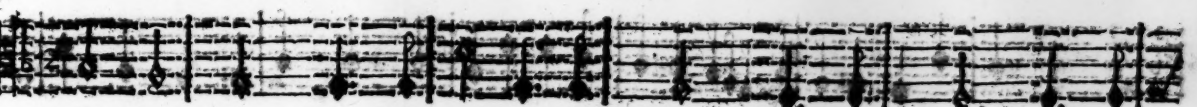
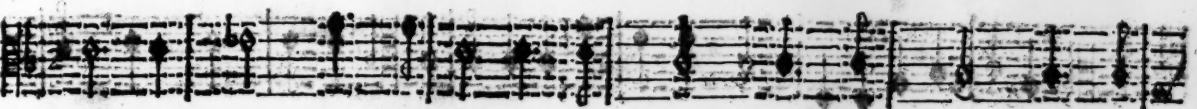




Proferus.



Al-bion lov'd of Gods and Men, Prince of Peace too mild—ly reigning, cease thy



The BASS continued.

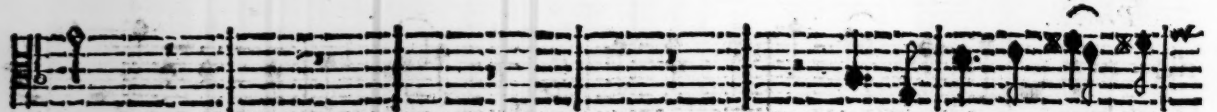
Yyy .



Sorrows and Complaining, thou shalt be restor'd again; *Al-bion* lov'd of Gods and



The Bass continued.



Men.

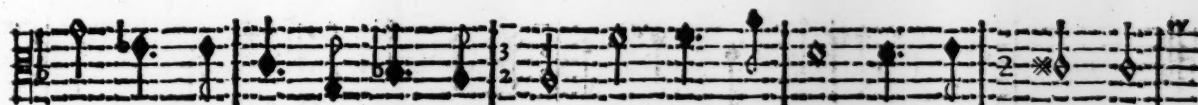
Still thou art the Care of



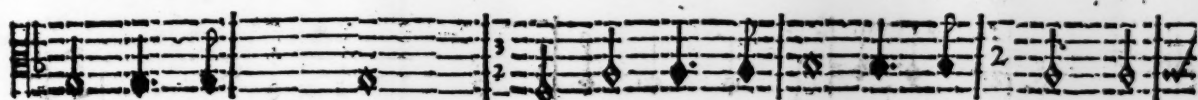
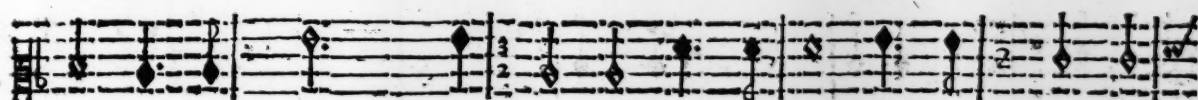
VIOLINS.



The Bass continued.



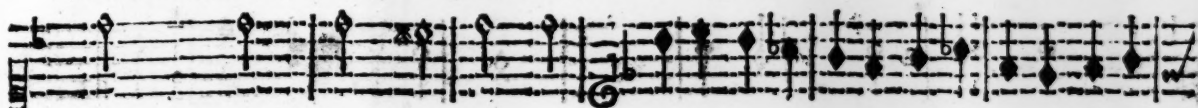
Heav'n, in thy Youth to Ex—ile driv'n; Heav'n thy Ru—ine then pre—ven—ted,



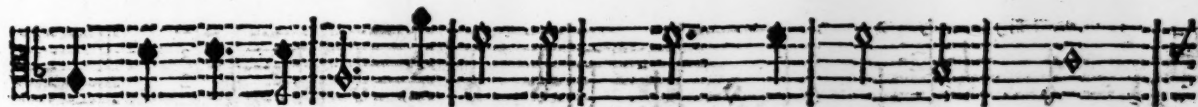
The Bass continued,



till the guil—ty Land re—pen—red.



VIOLINS.



The Bass continued.



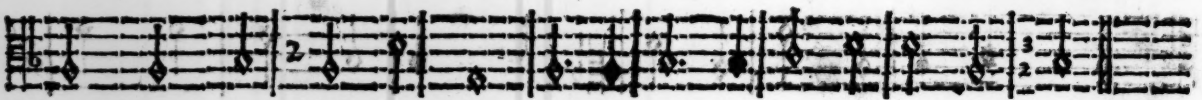
In thy Age, when none cou'd aid thee, Foes conspir'd, and Friends be-



The Bass continued.



tray'd thee, to the brink of Danger driv'n, still thou art the Care of Heav'n.



The Bass continued.

ALBA

ALBA : 2 V. 1. ALBA

273

Zelora.

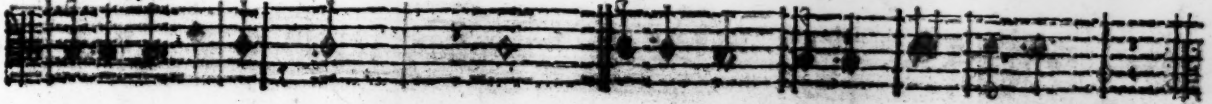


Protem.



Democracy.

Ask me no more, for 'tis by Neptune's Foe,



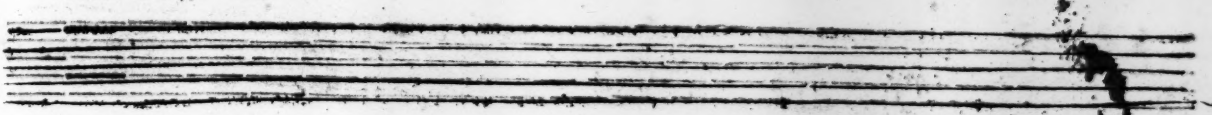
Albion.



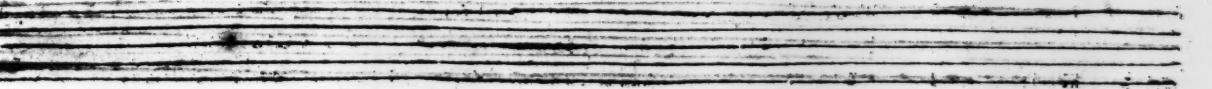
To whom shall I my Pre-fer-va-tion owe?



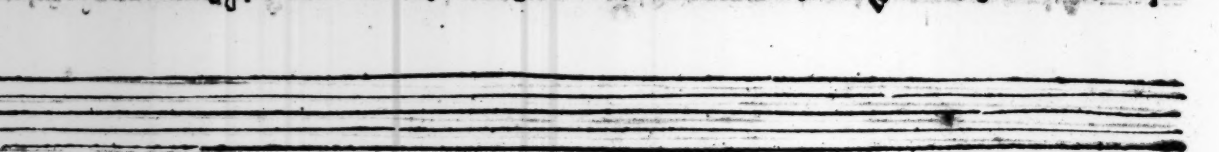
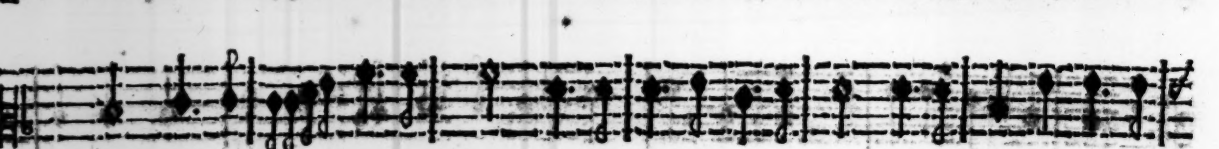
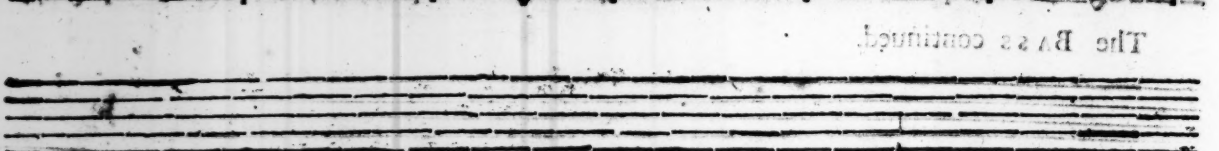
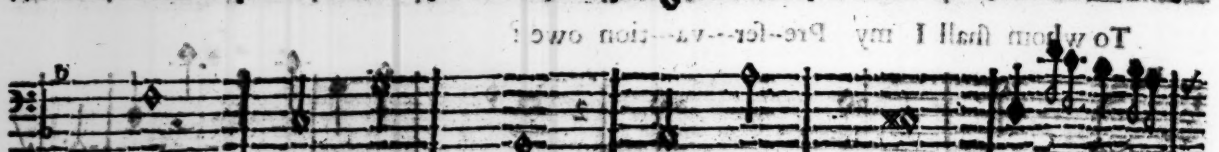
The Bass continued.

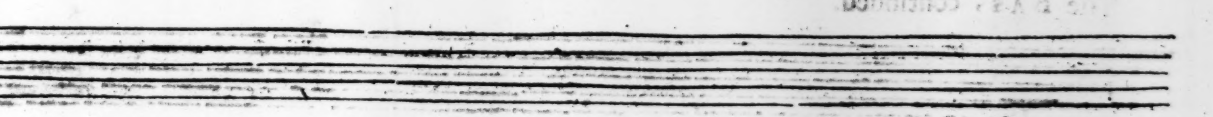
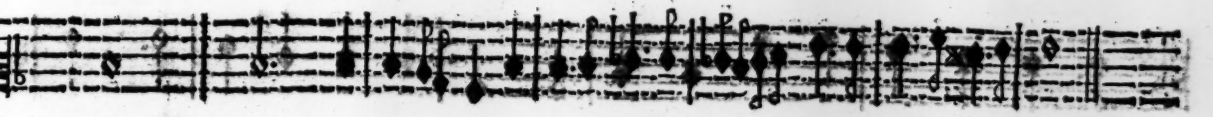


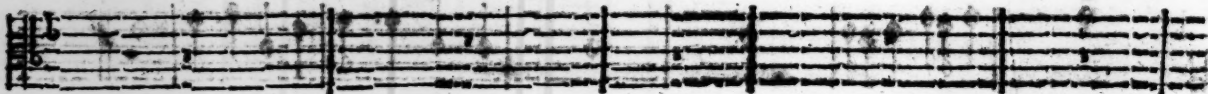
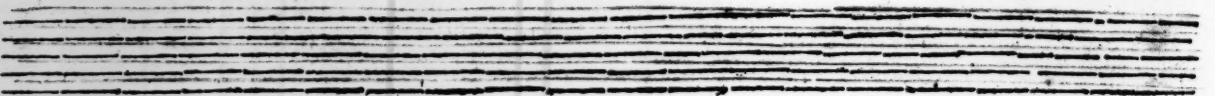
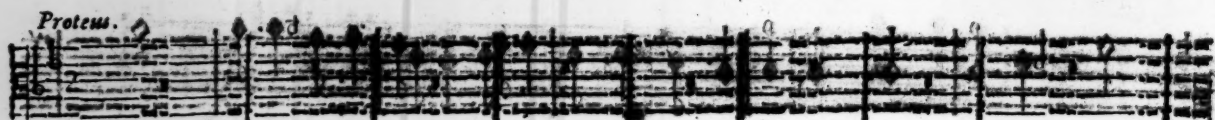
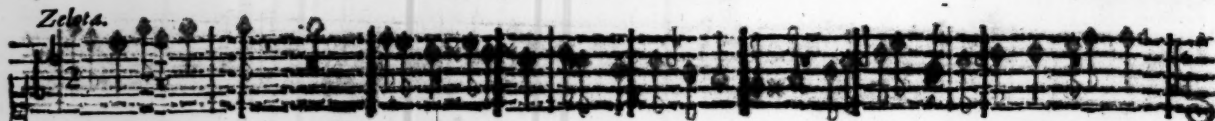
PRELUDE.



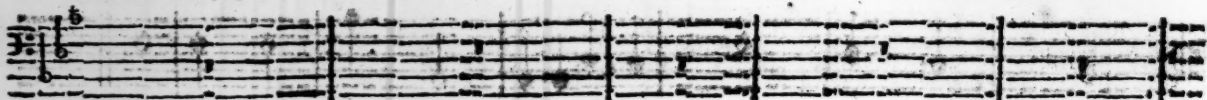
Zzz



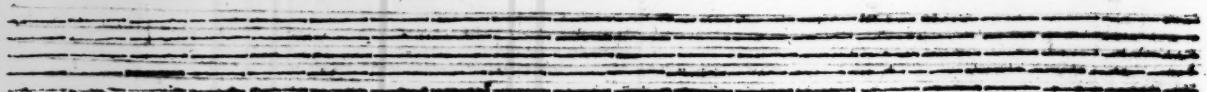


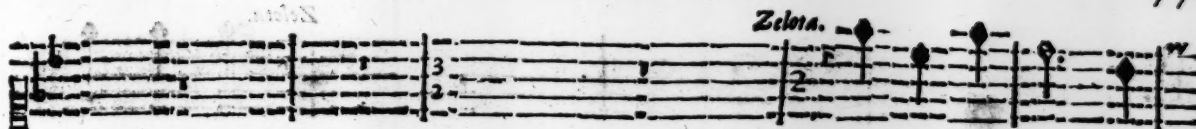


Friends, who joyn'd a—lone, to pull down one, and build a—no—ther Thvone, are

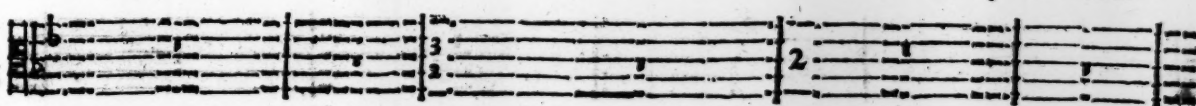


The Bass continued.

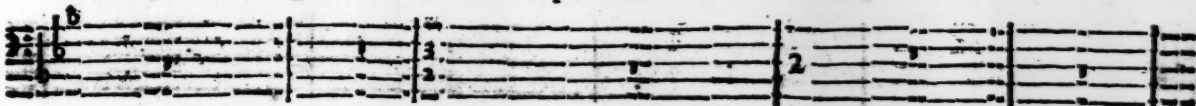




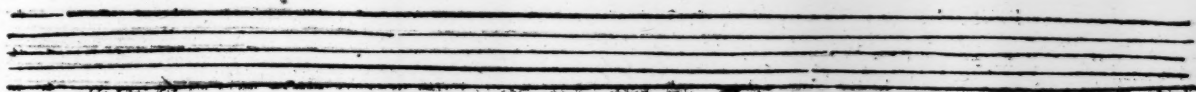
And 'tis by us that



all dispers'd and gone ; we, brave Republick Souls ! re—main :



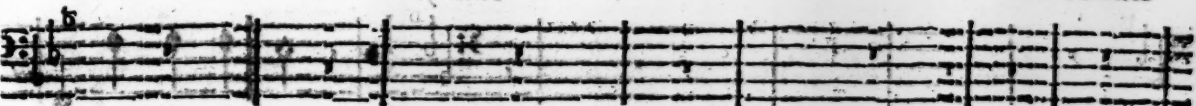
The Bass continued.



Albion must be slain. Say, whom shall we employ, the Tyrant to destroy ?



That Archer



The Bass continued.





He seems in-

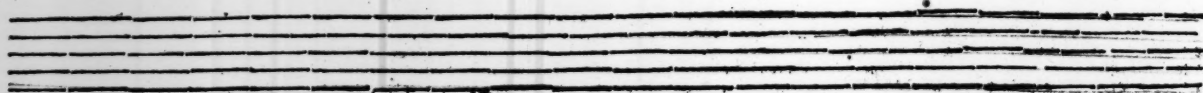


is by Fate design'd, with one Eye clear, and th'other blind.



The Bass continued.

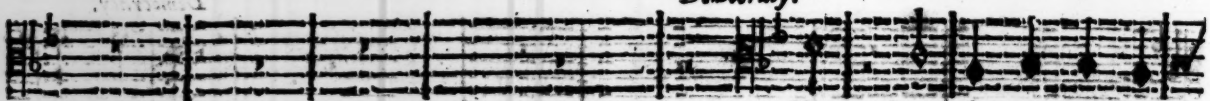
The Bass continued.



spir'd to do't: Shoot, shoot, ho--ly Cyclops, shoot, Shoot, shoot, ho--ly Cyclops,



Shoot, shoot, ho--ly Cyclops,



Shoot, shoot, ho--ly Cyclops,



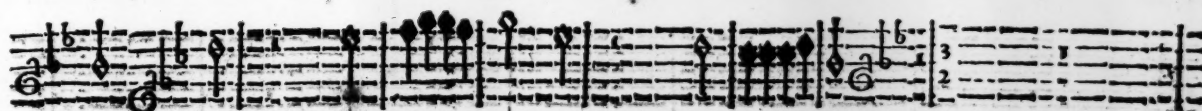
Shoot, shoot, ho--ly Cyclops,



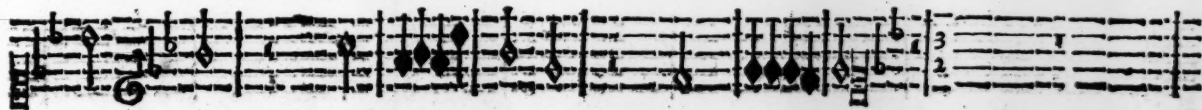
The Bass continued.

The Bass continued.





shoot. RITORNEL.

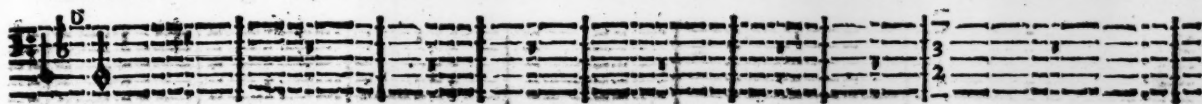


shoot. RITORNEL.



shoot.

Lo! Heav'n and Earth com-

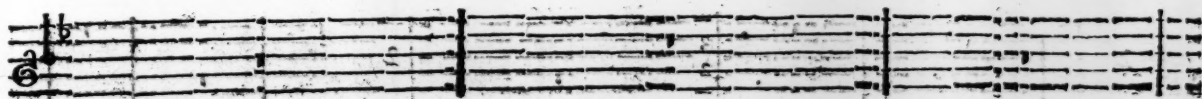
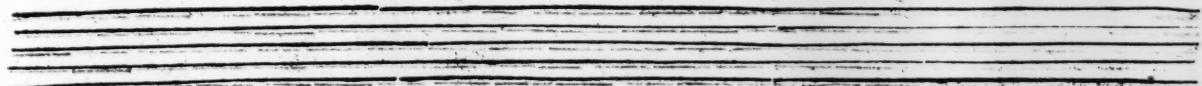


shoot.



RITORNEL.

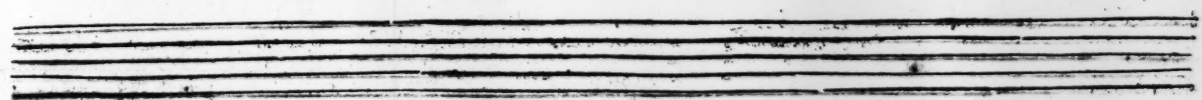
The Bass continued.

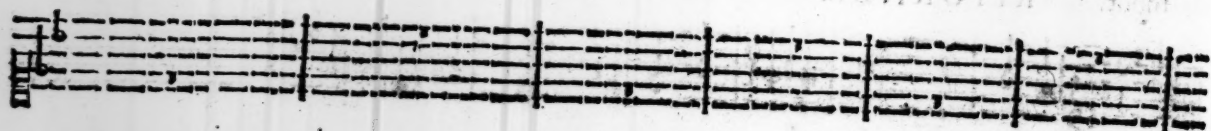


bine, to blast our bold Design; what Mi-ra-cles are shown? Nature's a-

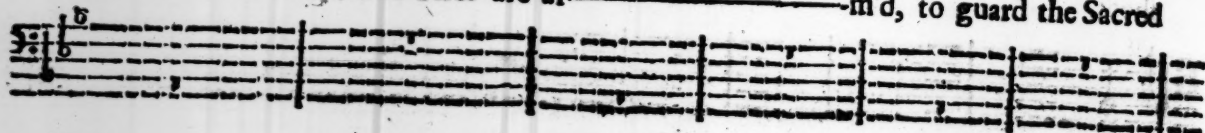


The Bass continued.

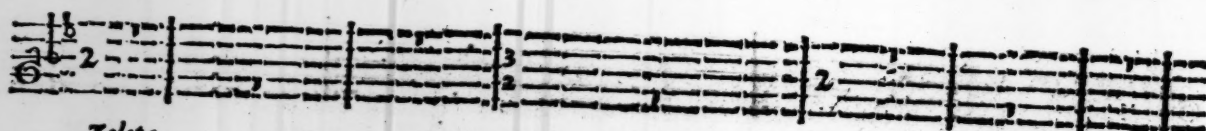
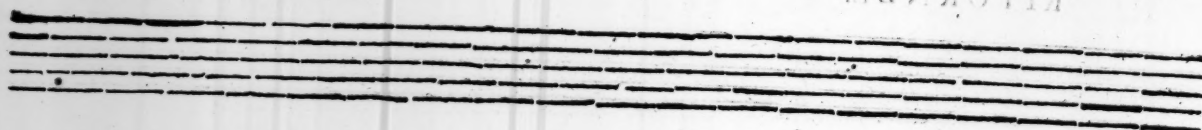




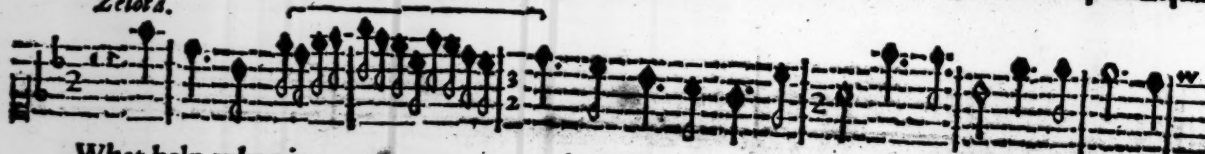
lar ——— m'd, and Fires are ar ——— m'd, to guard the Sacred



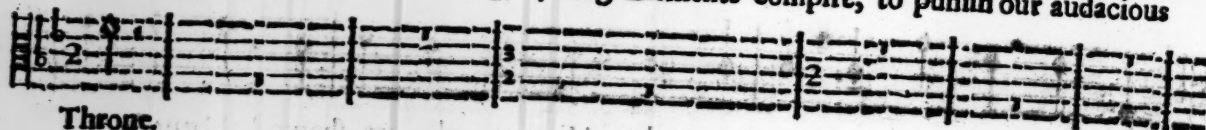
The Bass continued.



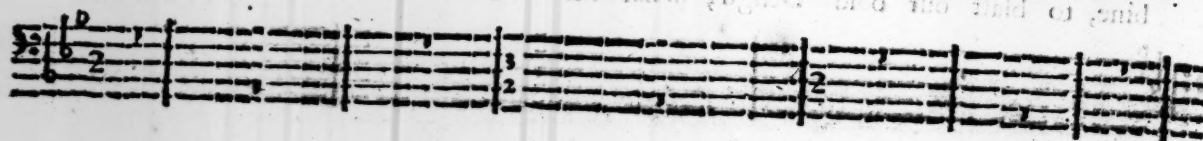
Zelota.



What help, when jar ——— ring Elements conspire, to punish our audacious

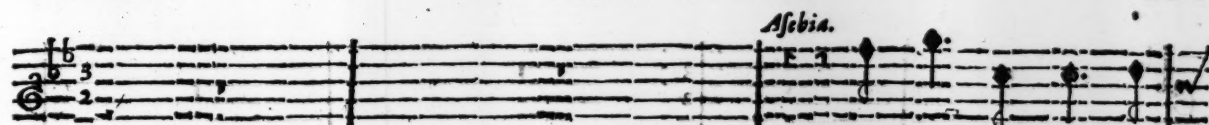


Throne.



The Bass continued.

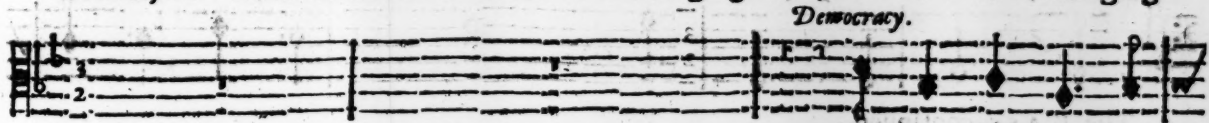




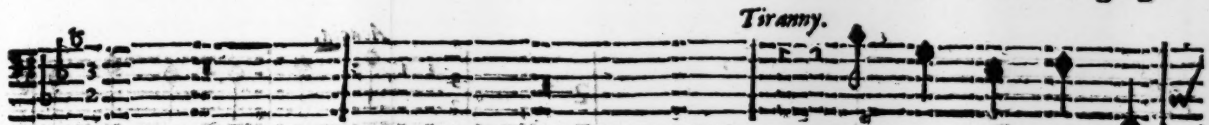
To shun th'a-ven-ging



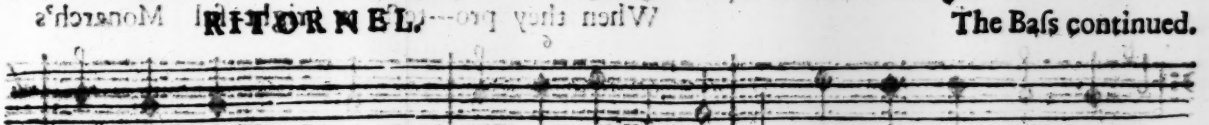
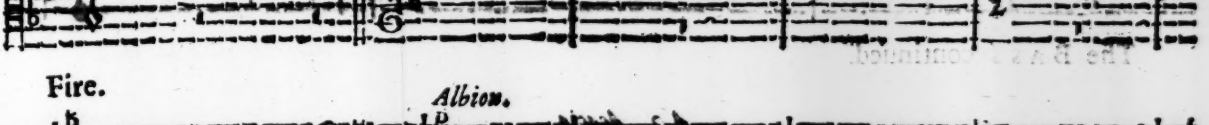
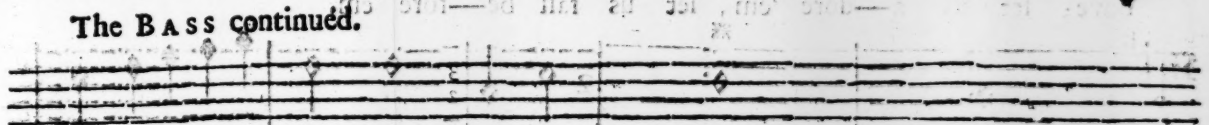
Crimes, re-treat be-times to shun th'a-ven-ging Fire, to shun th'a-ven-ging



To shun th'a-ven-ging



To shun th'a-ven-ging



tune-ful Ac-cents upwards move, 'till they reach the Vaults of those a-

The BASS continued.

Acacia.
Kings they made, and Kings they bove; let us a-dore 'em, let us fall be-fore 'em.

The BASS continued.

love; when they pro-tect a right-ful Monarch's Reign, the Gods in

The BASS continued.

A. 2. Acacia.
Heav'n the Gods on Earth maintain; when they pro-tect a right-ful Monarch's

A. 2. Albion.
When they pro-tect a right-ful Monarch's

The BASS continued.



Reign, the Gods in Heav'n the Gods on Earth maintain. *Albion.*

Reign, the Gods in Heav'n the Gods on Earth maintain. But

The Bass continued.



Bright Ve-nus brings Al-ba-nius back a-

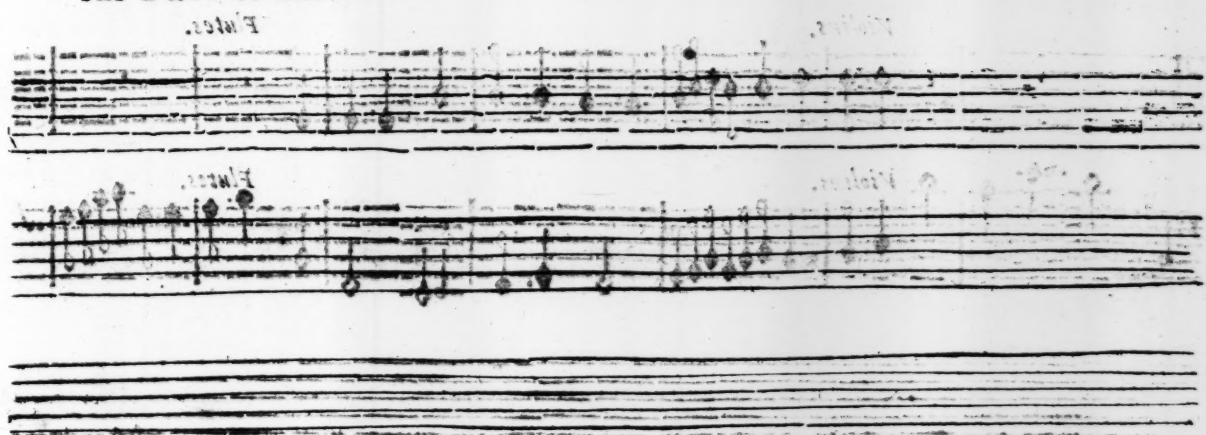
fee what Glo-ries guild the Main!

The Bass continued.



gain, with all the Loves and Gra-ces in her Train.

The Bass continued.



Concert of Venus.

Violins. Flutes.

Violins. Flutes.

Violins. Flutes.

Violins. Flutes.

Violins. Flutes.

Violins. Flutes.

Violins. Flutes.

Violins. Flutes.

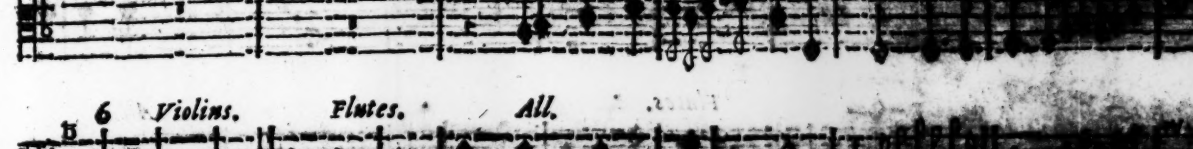
Violins. Flutes.

Violins. Flutes.

Violins. Flutes.

Violins. Flutes.

Violins. Flutes.



Violins. Flutes.

Violins. Flutes.

Violins. Flutes.

Violins. Flutes.

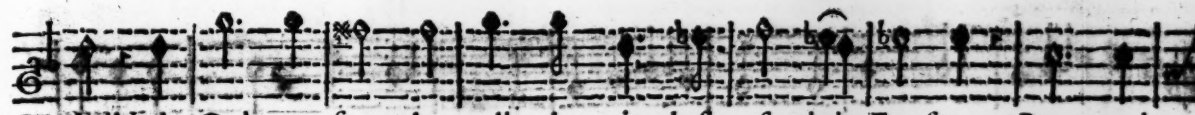
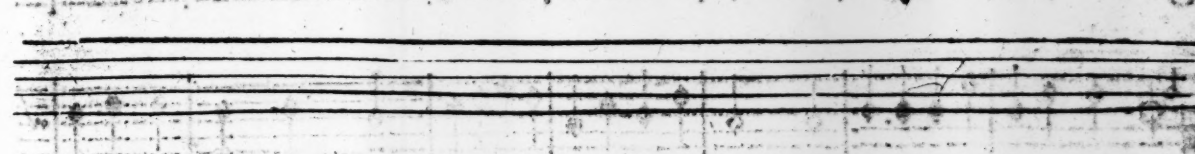
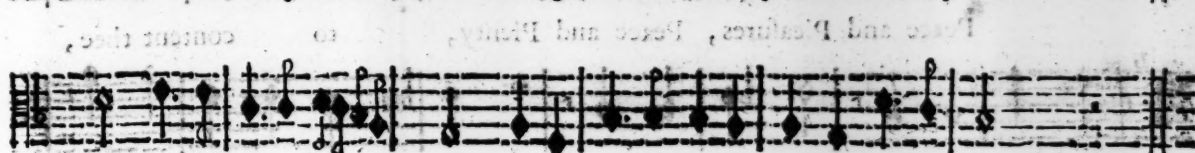
Violins. Flutes. All.

Violins. Flutes. All.

All.

All.

Violins. Flutes. All.



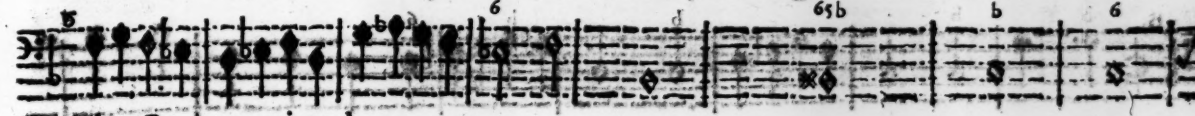
hail! the Gods pre-sent thee all the ri-chest of their Treasures; Peace and



The Bass continued.



Pleasures, Peace and Plenty to content thee, dancing their E-ter



The Bass continued.



nal Measures.

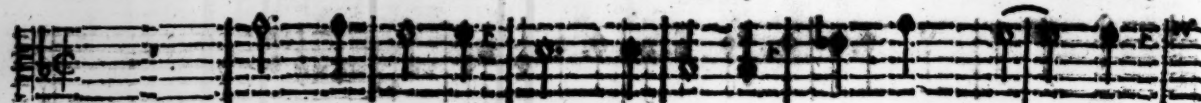


The Bass continued.

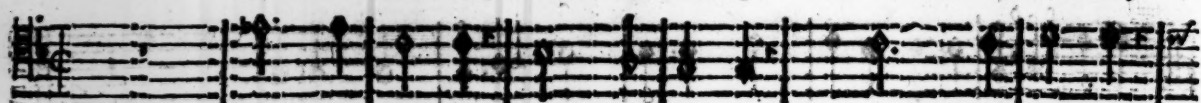
CHORUS.



Peace and Pleasures, Peace and Plenty to content thee,



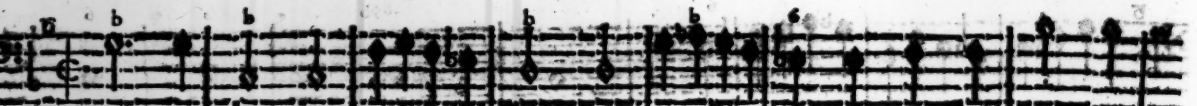
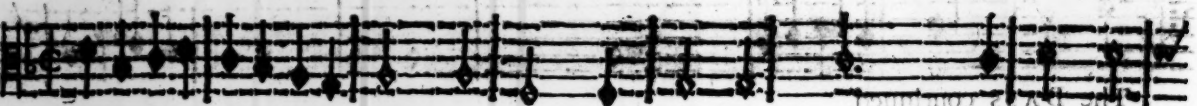
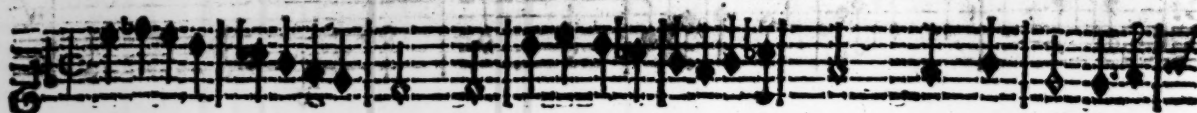
Peace and Pleasures, Peace and Plenty to con—tent thee,



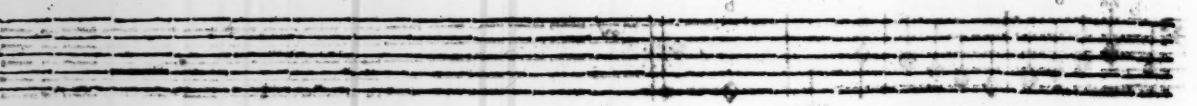
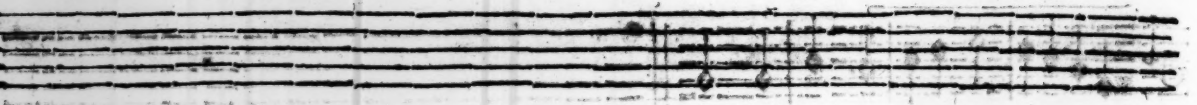
Peace and Pleasures, Peace and Plenty, to content thee,



Peace and Pleasures, Peace and Plenty, Peace and Plenty, to content thee,



The Bass continued.





dancing their E-ter



dan cing their E-ter



dan cing their E-ter



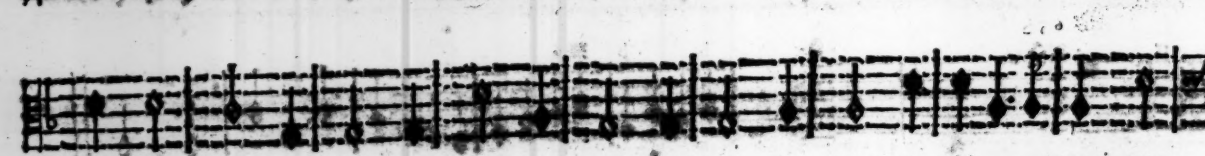
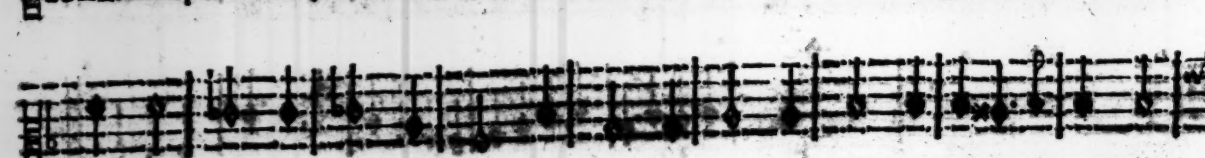
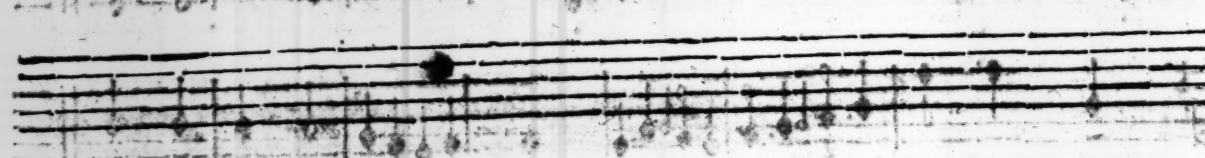
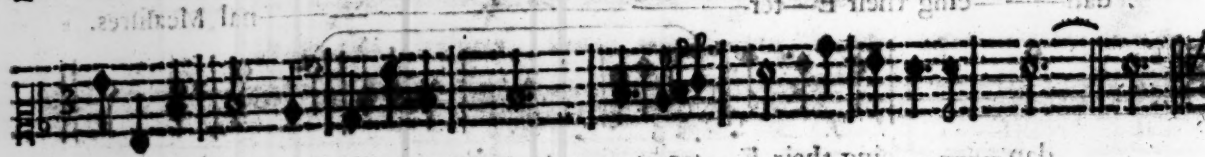
dan cing their E-ter



The Bass continued.



Dddd



But a-bove all Human Blessing, take a War-like Loy-al

But a-bove all Human Blessing, take a War-like Loy-al

But a-bove all Human Blessing, take a War-like Loy-al

But a-bove all Human Blessing, take a War-like Loy-al

But a-bove all Human Blessing, take a War-like Loy-al

Venus.

But a-bove all Human Blessing, take a Warlike Loy-al Brother, ne-ver

The Bass continued.

Prince had such a-no-ther; Conduet, Courage, Truth expreffing, all He-ro-ick

The Bass continued.

Worth pos-sel-fing.

The Bass continued.

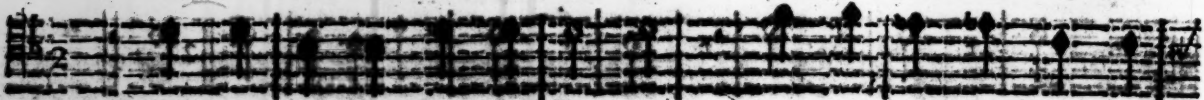
CHORUS.



But a—bove all Humane Blessing, take a War-like Loy—al



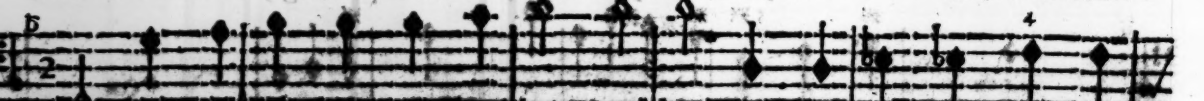
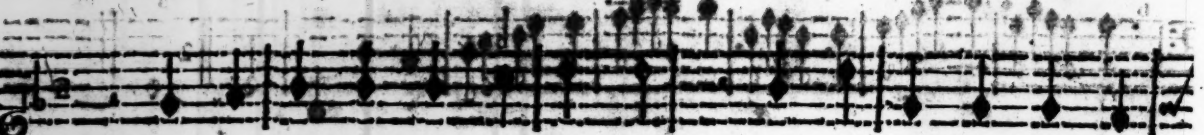
But a—bove all Humane Blessing, take a War-like Loy—al



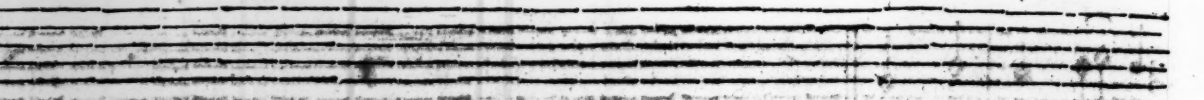
But a—bove all Humane Blessing, take a War-like Loy—al

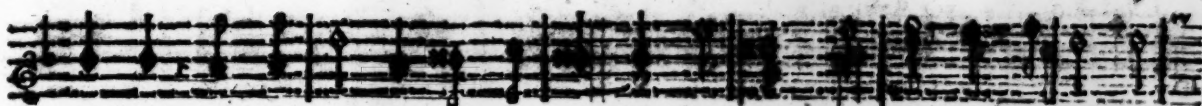


But a—bove all Humane Blessing, take a War-like Loy—al



The Bass continued.





Brother, ne-ver Prince had such a—no—ther, Conduct, Courage, Truth expressing,



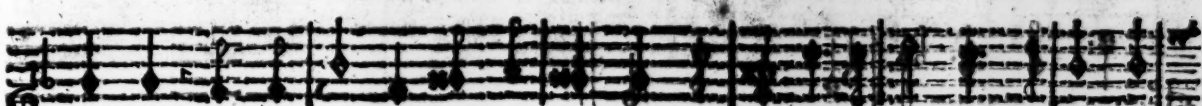
Brother, ne-ver Prince had such a—no—ther, Conduct, Courage, Truth expressing,



Brother, ne-ver Prince had such a—no—ther, Conduct, Courage, Truth expressing,

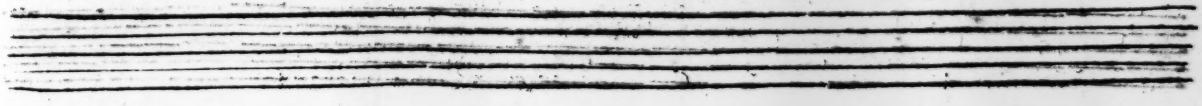


Brother, ne-ver Prince had such a—no—ther, Conduct, Courage, Truth expressing,



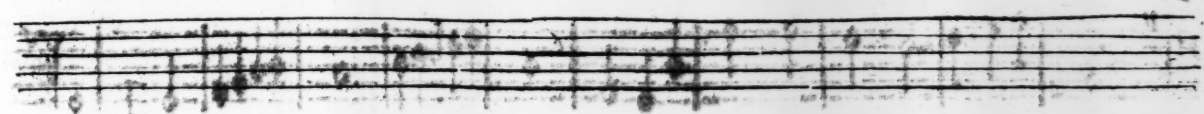
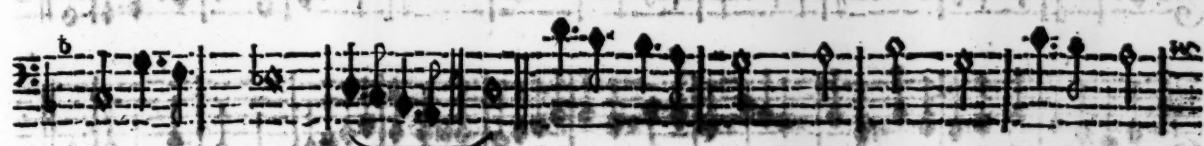
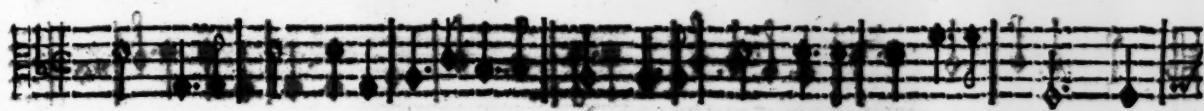
The B A S S continued.

The B A S S continued.



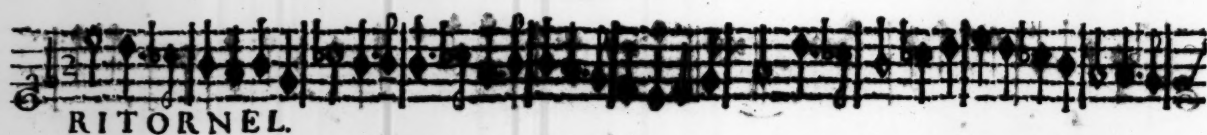
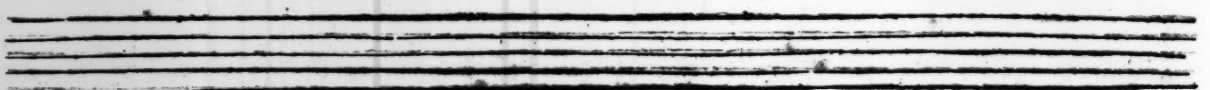
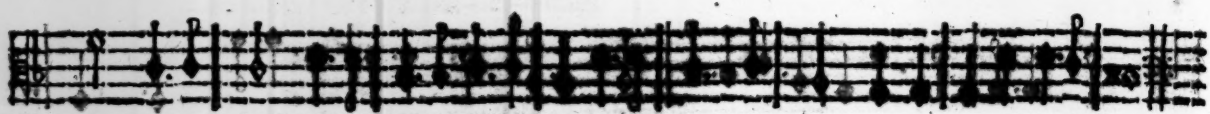


Entry of Hero's.





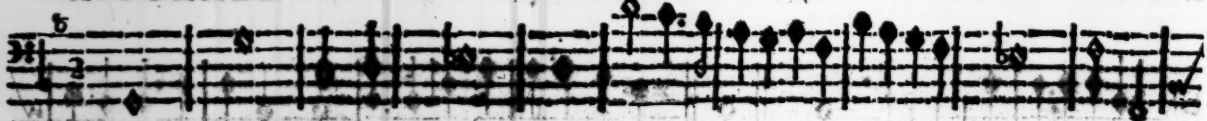
Entry of Hero's



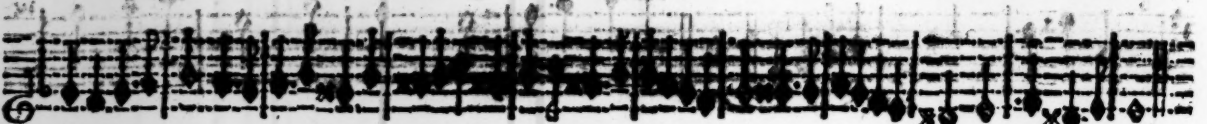
RITORNEL.



RITORNEL.

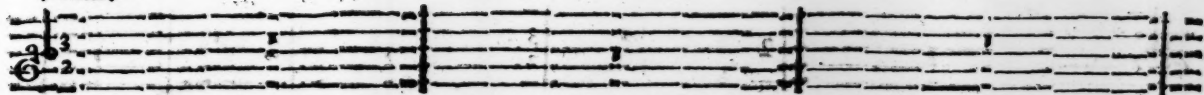


The Bass continued.

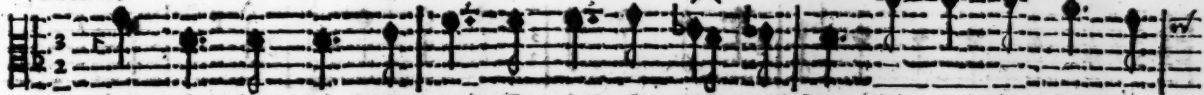


The Bass continued.

Venus.



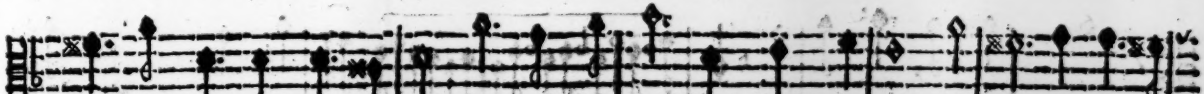
Phebus.



From Jove's Im-pe-ri-ol Court, where all the Gods re-fore, in aw-ful Council



The Bass continued.



met, fur-pri-zing News I bear; Al-bion the Great, must change his Seat, for he's a-dop-ted



The Bass continued.

Venus.



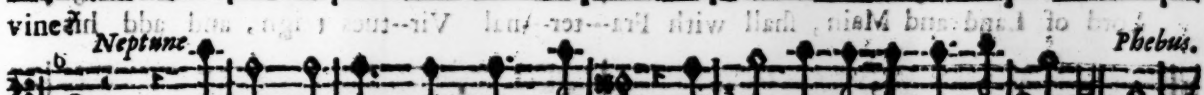
What Stars a-bove shall we displace? Where shall he fill a Room Di-



there.



The Bass continued.

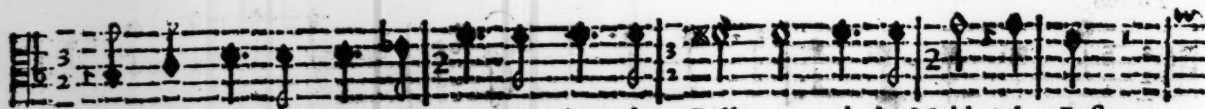
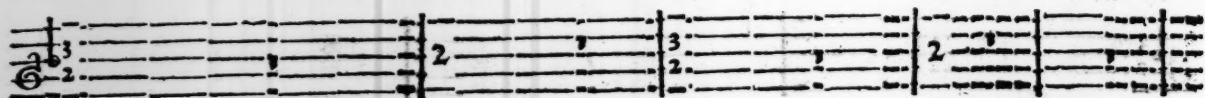


Descended from the Sea-God's Race, let him by my O-ri-ons shine. No,



The Bass continued.

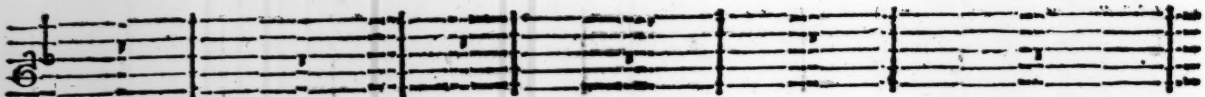
Ffff



not by that tempestuous Sign, betwixt the Ballance and the Maid; the Just,



The Bass continued.



Au—guſt, and peaceful Shade, ſhall ſhine in Heaven with Beams dif-



The Bass continued.



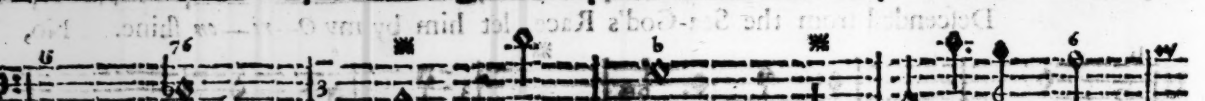
play'd, while Great Al—ba—nius is on Earth o—bey'd.



The Bass continued.



Lord of Land and Main, ſhall with Fra—ter—nal Vir—tues reign, and add his



The Bass continued.



own, to fill the Throne: A--dor'd and fear'd, and lov'd no less, in War vi-



The Bass continued.



to-rious, mild in Peace, the Joy of Men, and Jove's increase.



The Bass continued.



O thou who mounts th'Ethereal Throne! O thou who mounts th'E-

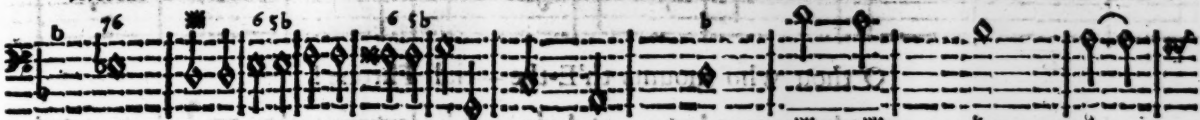


The Bass continued.



therial Throne!

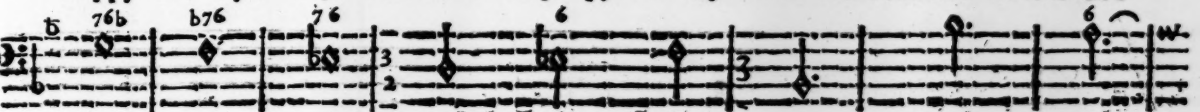
O thou who mounts th'Ethereal Throne! Be kind and



The Bass continued.



happy to thy own, be kind and hap-py to thy own, now Al-bion is come, the



The Bass continued.



People o'th' Sky ru— n gazing, and cry, Make room, make room, make



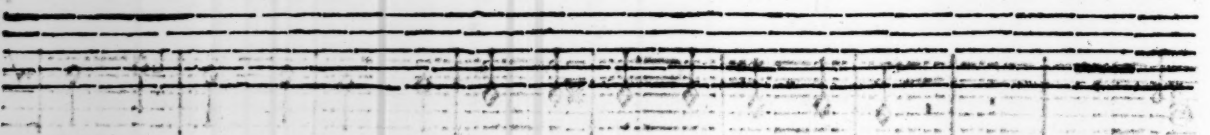
The Bass continued.



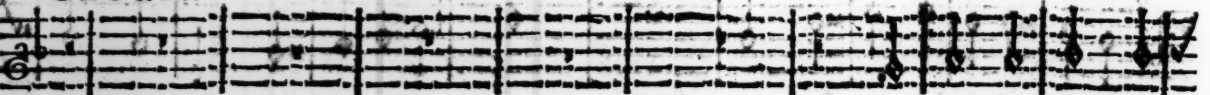
room for our new De-i—ty; make room, make room, make room, for our new De-i—ty.



The Bass continued.



CHORUS.



O thou who mounts th'E—



O thou who mounts, who mounts th'E—the—rial Throne!



O thou who mounts th'E—the—rial Throne!



O thou who mounts th'E—the-rial Throne, th'E—the--rial Throne! O thou who mounts th'E—



The Bass continued.





Throne! Be kind and hap-py to thy own, be kind and hap-py to thy



Be kind and hap-py to thy own, be kind and hap-py to thy



Throne! Be kind and hap-py to thy own, be kind and hap-py to thy



Throne! Be kind and hap-py to thy own, be kind and hap-py to thy



The BASS continued.

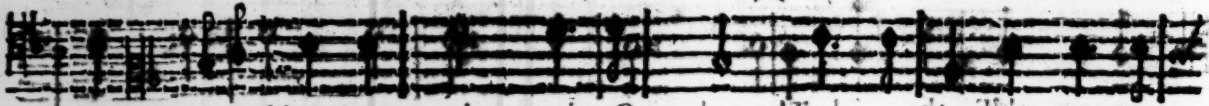
The BASS continued.



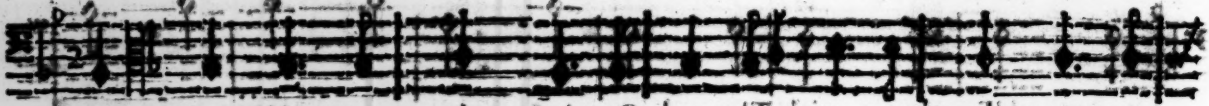
own. O thou who mounts the throne!



own. O thou who mounts the throne!



own. O thou who mounts the throne!



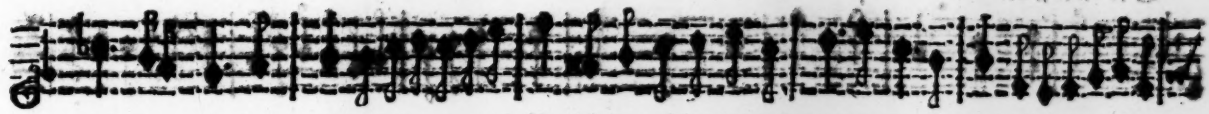
own. O thou who mounts the throne!



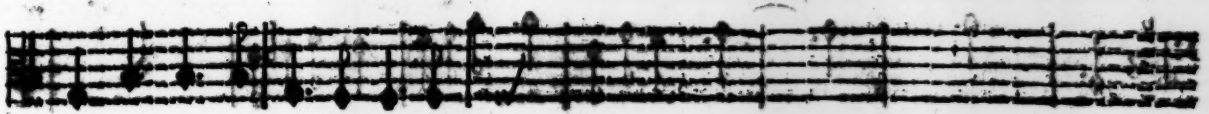
The BASS continued.

The BASS continued.





The Bass continued.



The Bass continued.



CHORUS.



Now *Al-bion* is come, the People o'th' Sky ru—n



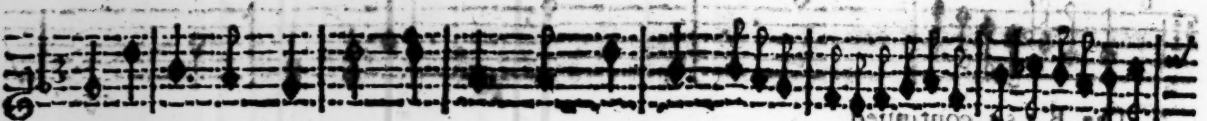
Now *Al-bion* is come, the People o'th' Sky ru—n



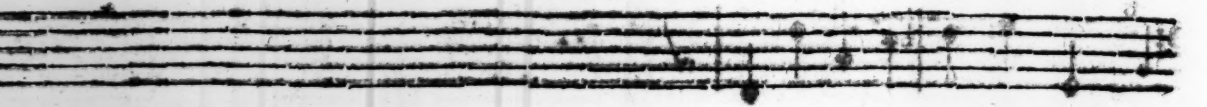
Now *Al-bion* is come, the People o'th' Sky ru—n



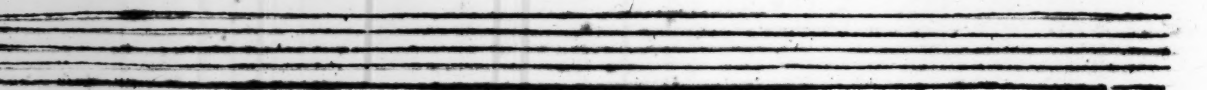
Now *Al-bion* is come, the People o'th' Sky ru—n



The Bass continued.



The Bass continued.





gazing, and cry, Make room, make room, make room, for our new De-i-ty; make



gazing, and cry, Make room, make room, make room, for our new De-i-ty; make



gazing, and cry, Make room, make room, make room, for our new De-i-ty; make

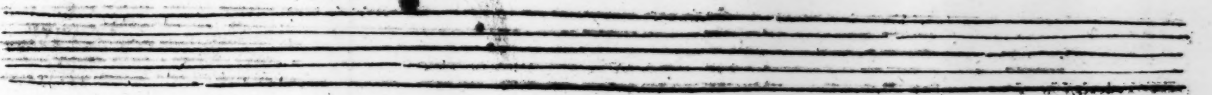
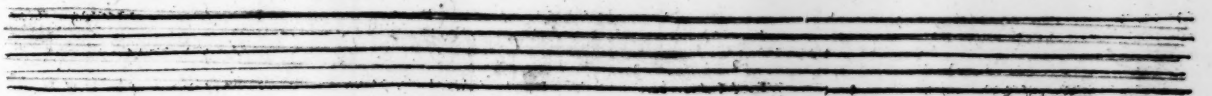


gazing, and cry, Make room, make room, make room, for our new De-i-ty; make



The Bass continued.

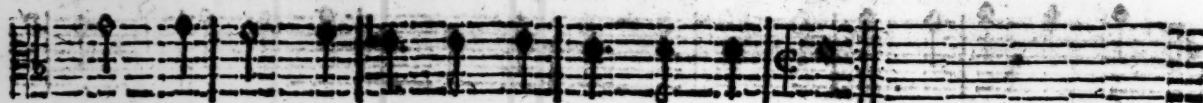
The Bass continued.



H h h h



room, make room, make room, for our new De-i-ty, &c.



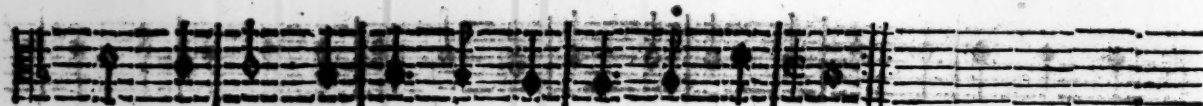
room, make room, make room, for our new De-i-ty.



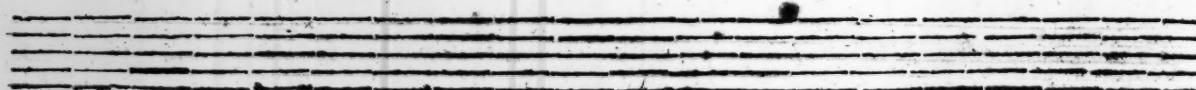
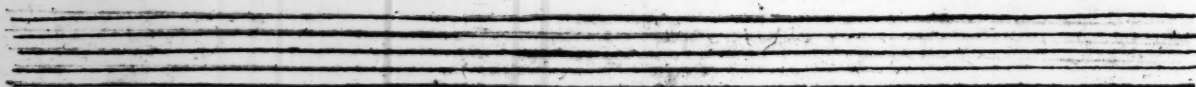
room, make room, make room, for our new De-i-ty.



room, make room, make room, for our new De-i-ty.



The Bass continued.



Venus.

Behold what Triumphs are prepar'd, to Grace thy Glo-rious

The Bass continued,

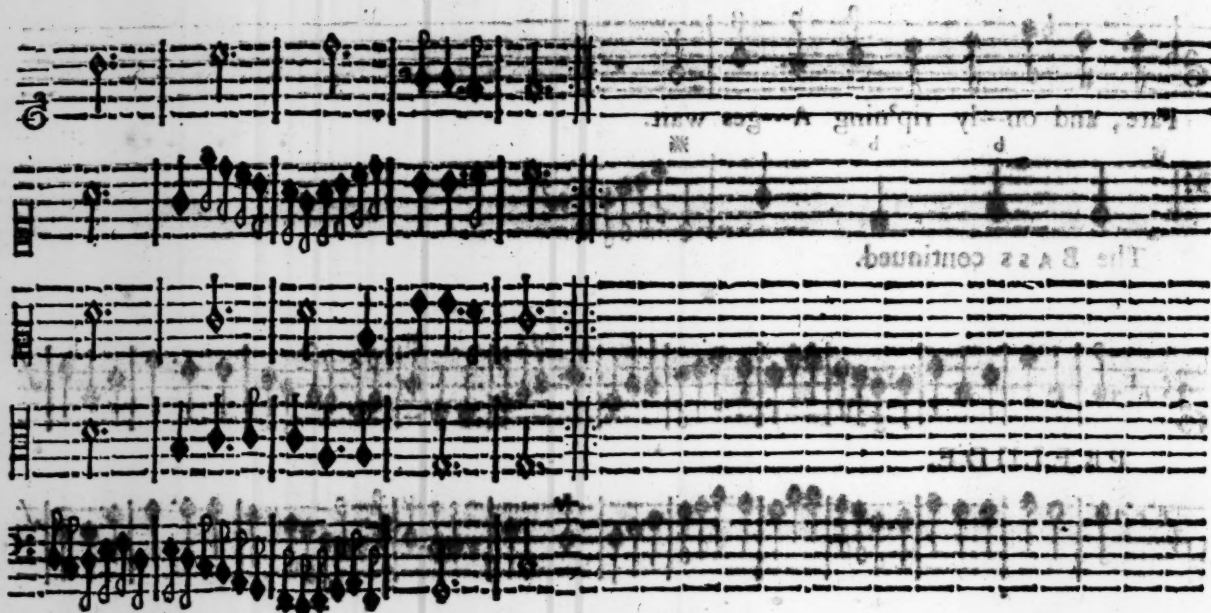
Race, where Love and Honour claim an equal Place; al-ready are they fix'd by

The Bass continued,

Fate, and on-ly rip'ning A-ges wait.

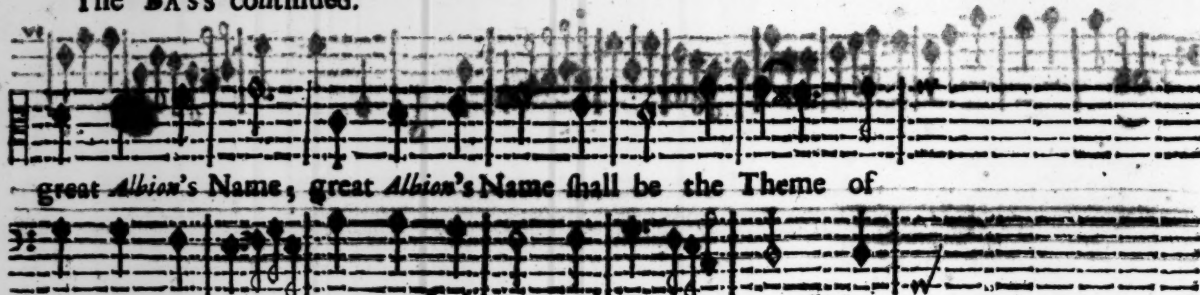
The Bass continued,

PRELUDE.



Renown, as—sume thy Trumpet from Po—le to Po—le, resounding

The Bass continued.



great Albion's Name, great Albion's Name shall be the Theme of

The Bass continued.

CHORUS.



Reynolds, assume thy Trumpet from Pole to Pole, le to Po le, resounding



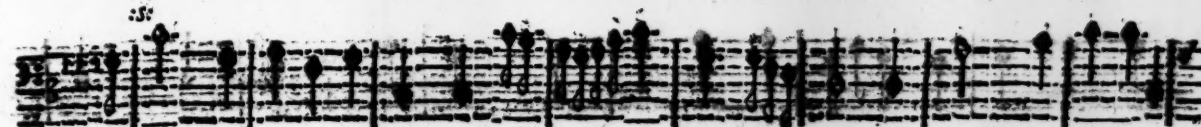
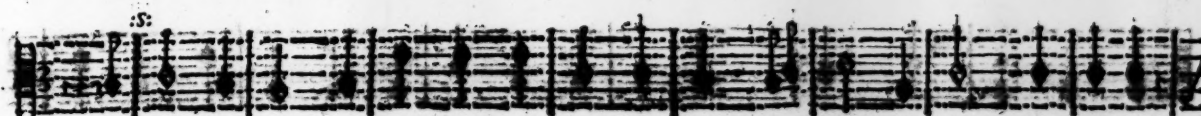
Fame. *Reynolds*, assume thy Trumpet from Pole to Pole, from Pole to Pole, resounding



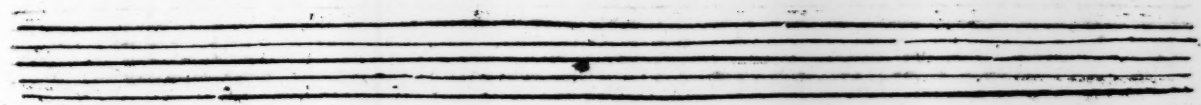
Reynolds, assume thy Trumpet from Pole to Pole, from Pole to Pole, resounding



Reynolds, assume thy Trumpet from Pole to Pole, from Pole to Pole, resounding

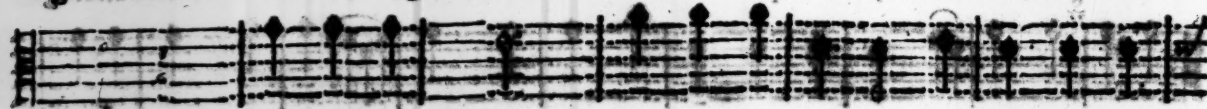


The Bass continued.





great Albion's Name, great Albion's Name, shall be the Theme of



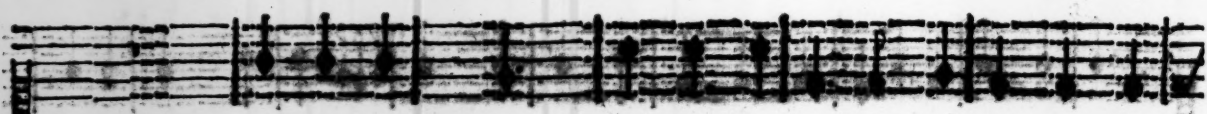
great Albion's Name, great Albion's Name, shall be the Theme of



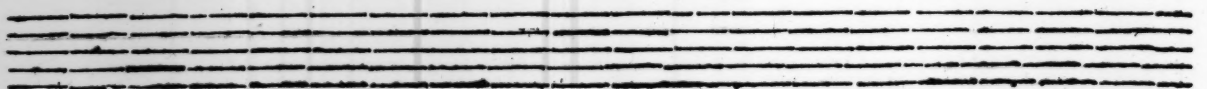
great Albion's Name shall be, great Albion's Name shall be the Theme of



great Albion's Name, great Albion's Name, shall be the Theme of



The Bass continued.

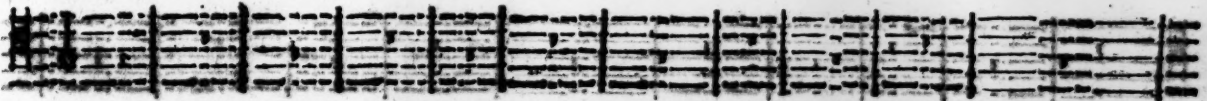




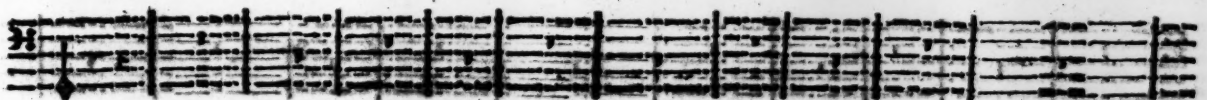
Fame.



The Theme of Fame shall be great when's it



Fame.



Fame.



The Bass continued.

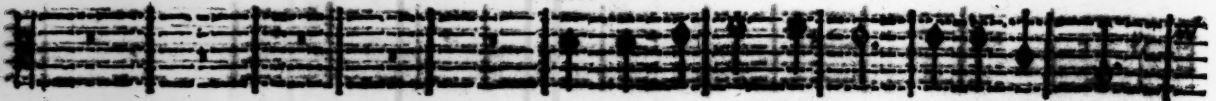
The Bass continued.



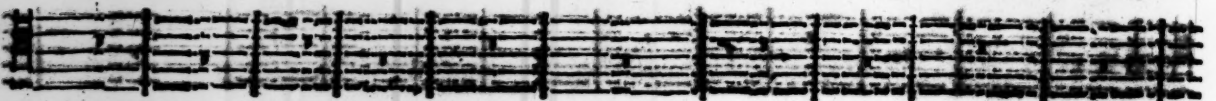


Fame.

Fame.



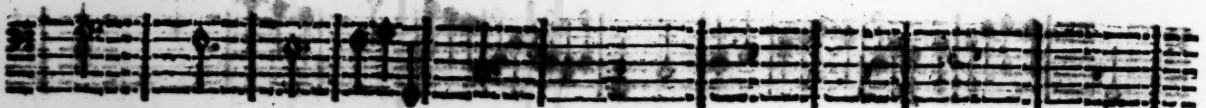
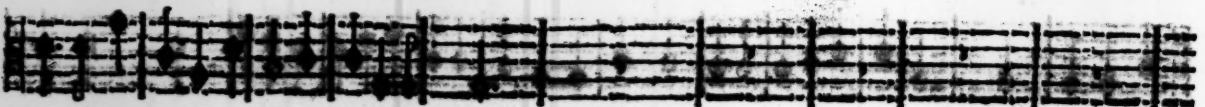
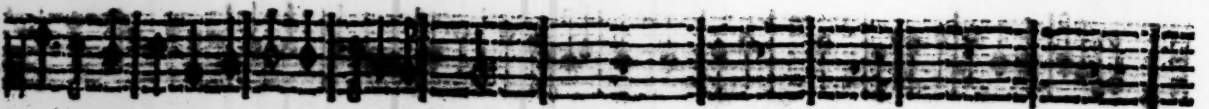
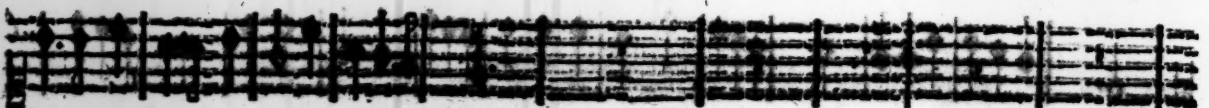
The Theme of Fame shall be great Albion's Name,



Fame.

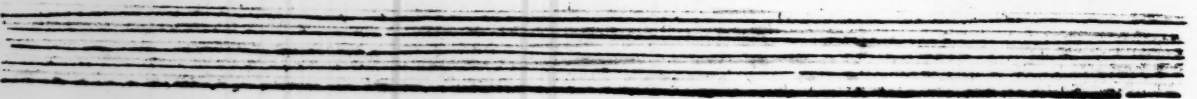


Fame.



The Bass continued.

The Bass continued.



All.
The Theme of Fame shall be great Albion's Name.

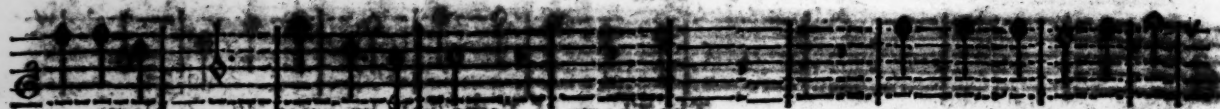
All.
The Theme of Fame shall be great Albion's Name.

great Albion's Name; the Theme of Fame shall be great Albion's Name.

The Theme of Fame shall be great Albion's Name.

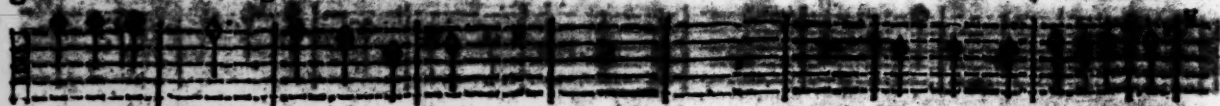
The Theme of Fame shall be great Albion's Name.

The Bass continued.



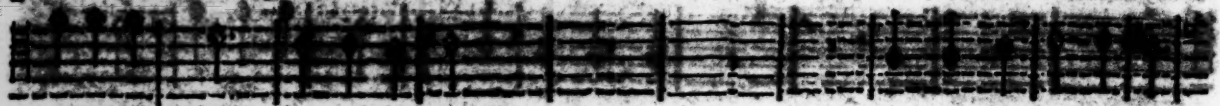
great Albion's Name, great Albion's Name.

The theme of Fame shall be



great Albion's Name, great Albion's Name.

The theme of Fame shall be

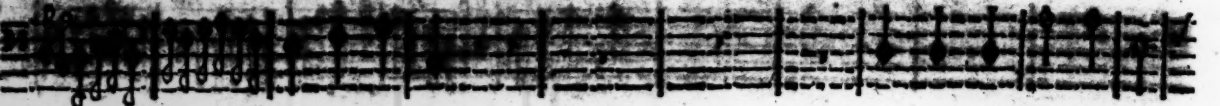
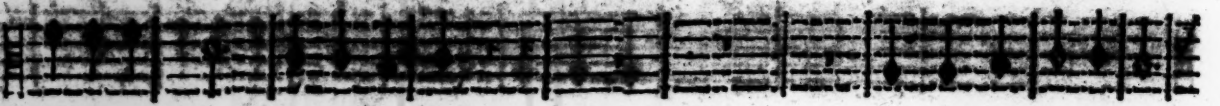
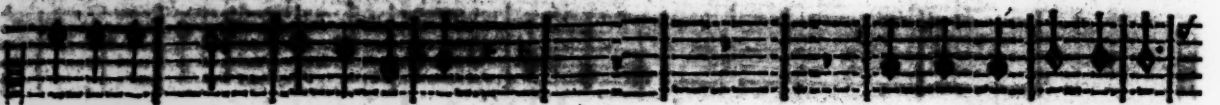
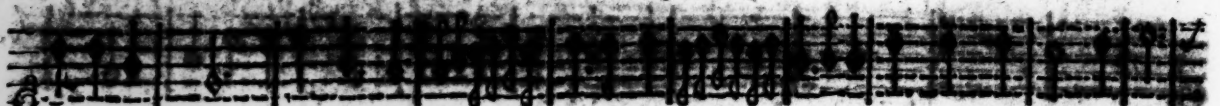


great Albion's Name, great Albion's Name.

The theme of Fame shall be

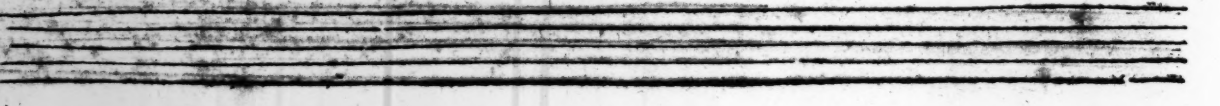
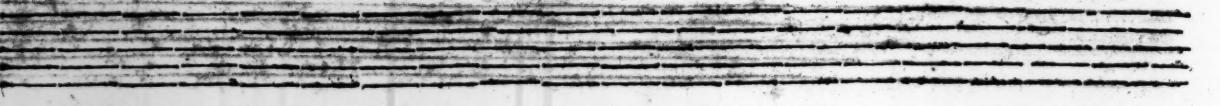


great Albion's Name, great Albion's Name.



The Bass continued.

The Bass continued.

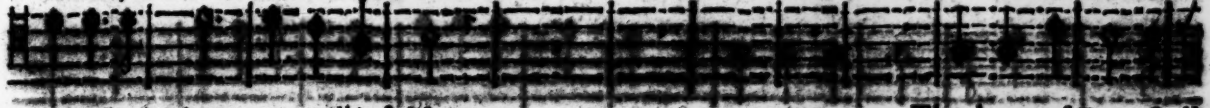




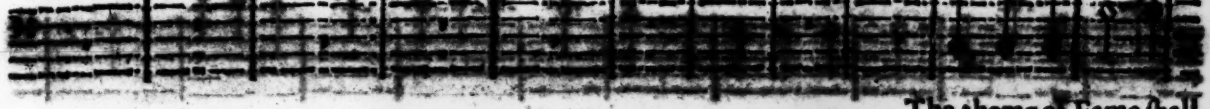
great Albion's Name, great Albion's Name. The theme of Fame shall



great Albion's Name, great Albion's Name. The theme of Fame shall



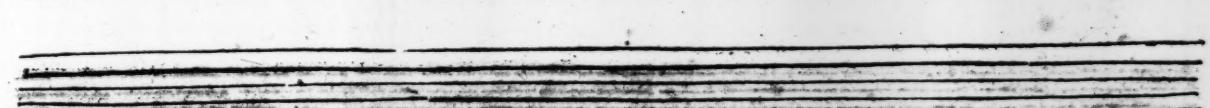
great Albion's Name, great Albion's Name. The theme of Fame shall



The theme of Fame shall



The Bass continued.

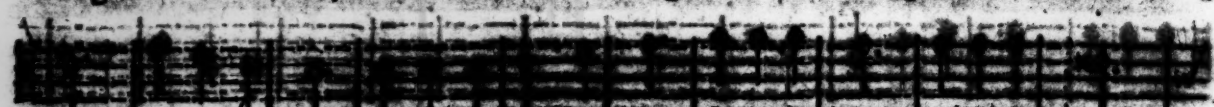




He be great Albion's Name, the theme of Fame shall be great Albion's Name, great Albion's Name,



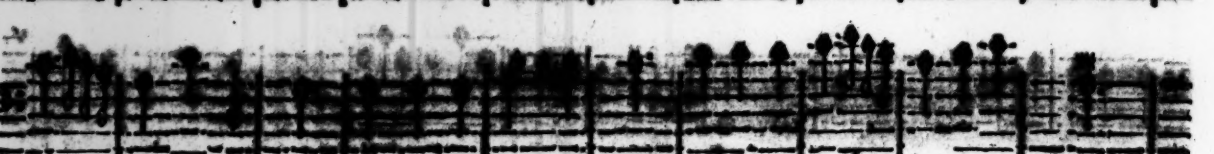
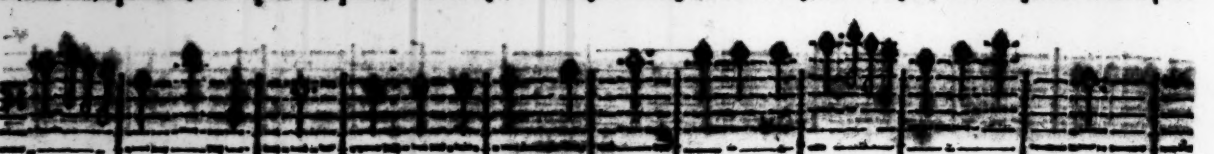
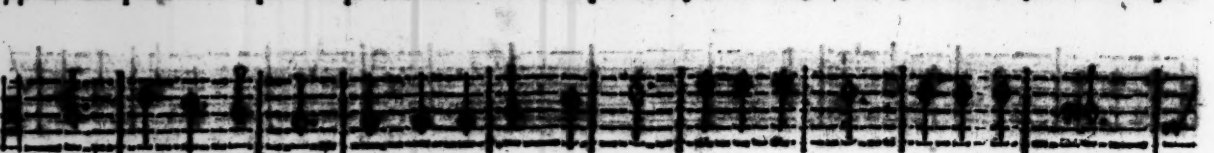
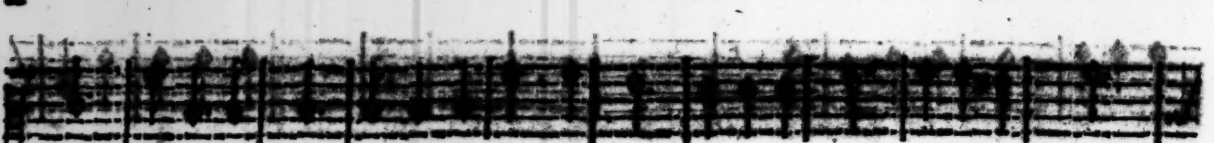
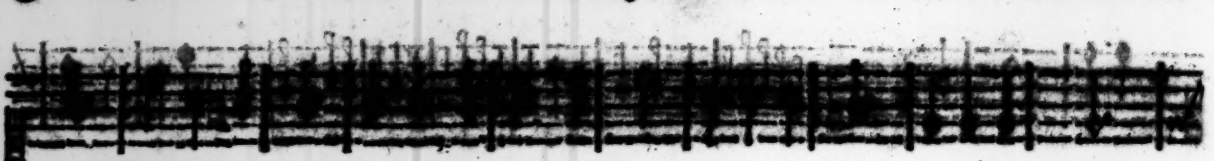
He be great Albion's Name, the theme of Fame shall be great Albion's Name, great Albion's Name,



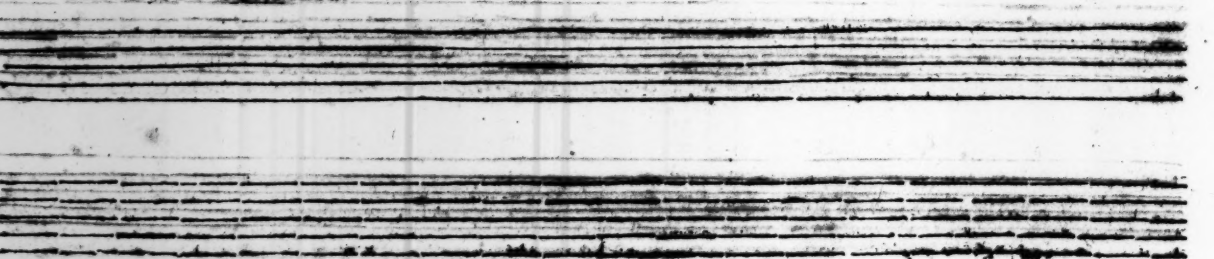
He be great Albion's Name, the theme of Fame shall be great Albion's Name, great Albion's Name,

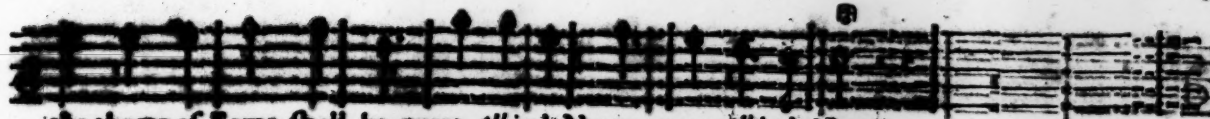


He be great Albion's Name, the theme of Fame shall be great Albion's Name, great Albion's Name,



The Bass continued.

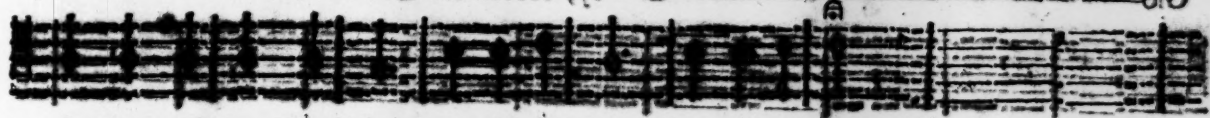




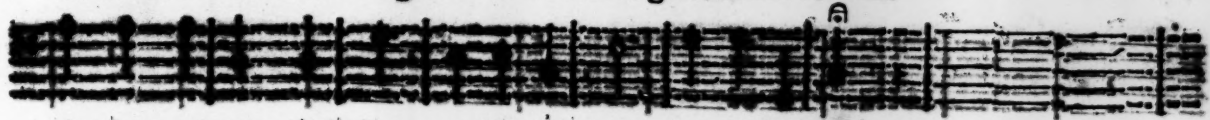
the theme of Fame shall be great *Albion's Name*, great *Albion's Name*.



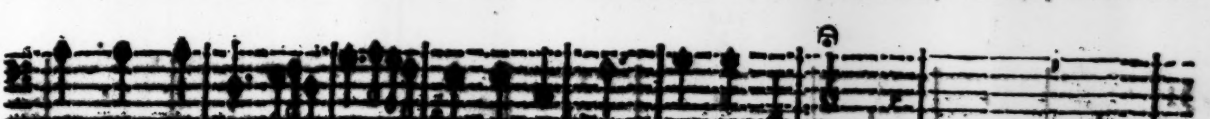
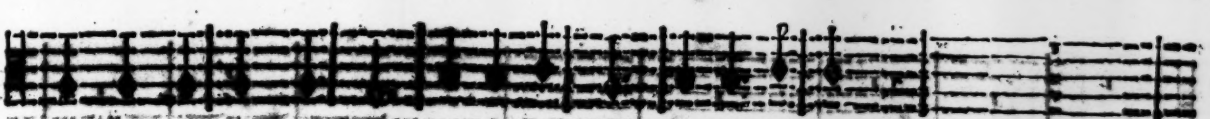
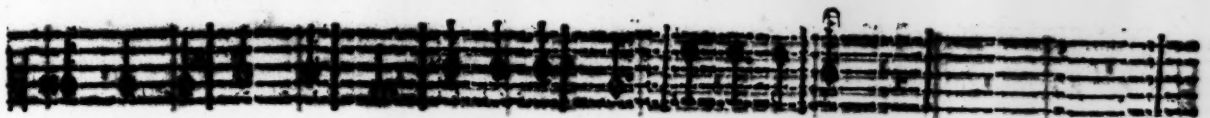
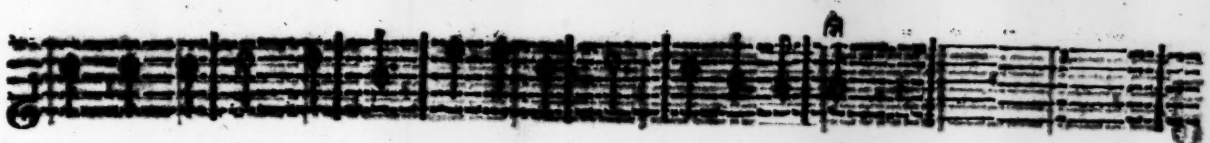
the theme of Fame shall be great *Albion's Name*, great *Albion's Name*. Record the Garter's



the theme of Fame shall be great *Albion's Name*, great *Albion's Name*.

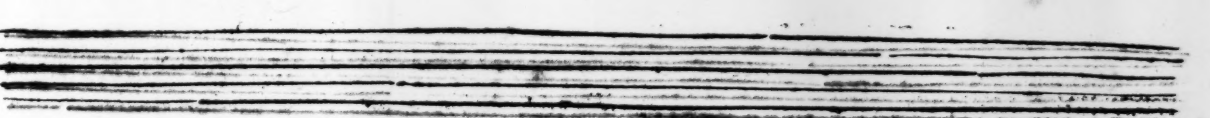
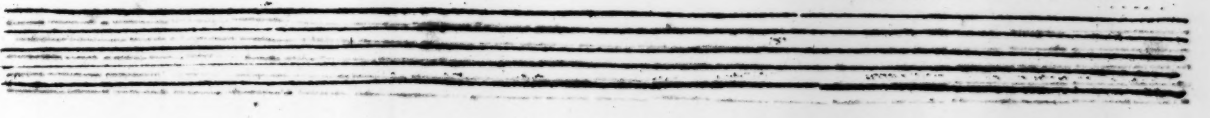


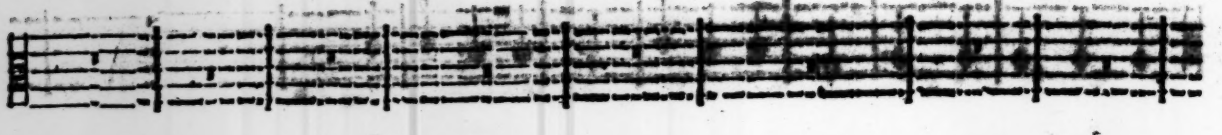
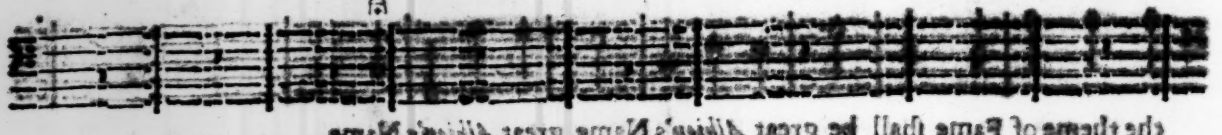
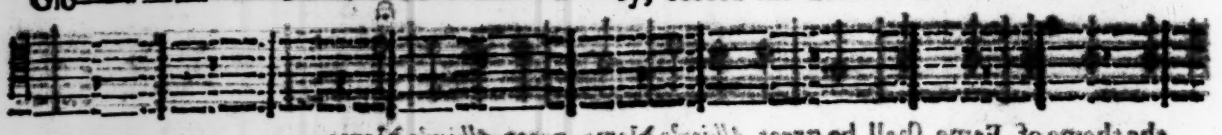
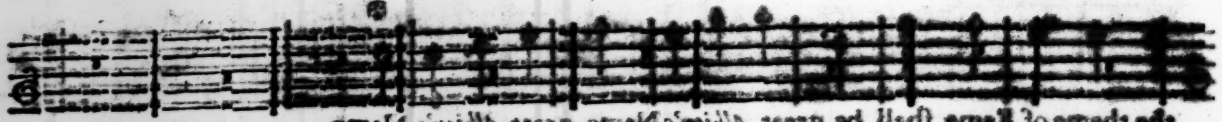
the theme of Fame shall be great *Albion's Name*, great *Albion's Name*.



The B A S S continued.

The B A S S continued.





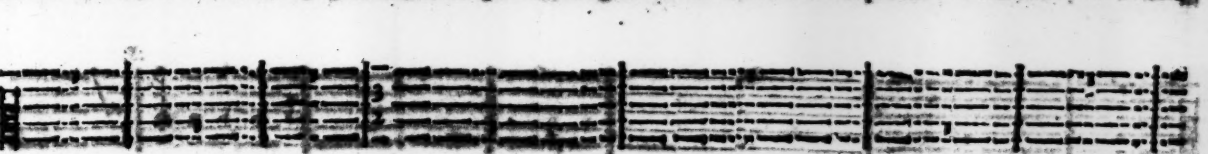
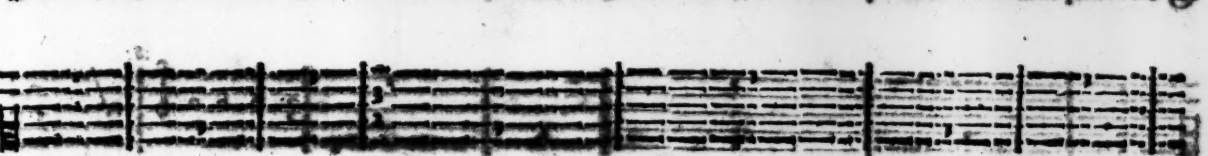
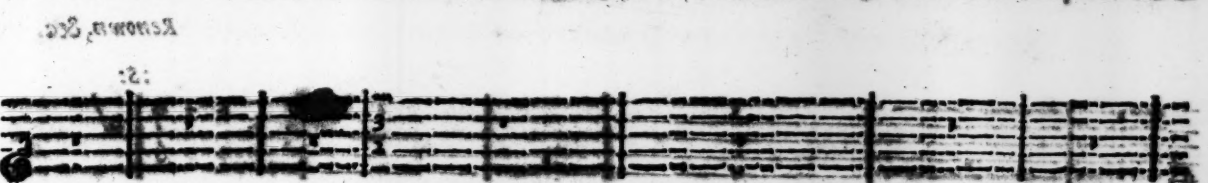
The Bass continued.



ACT III

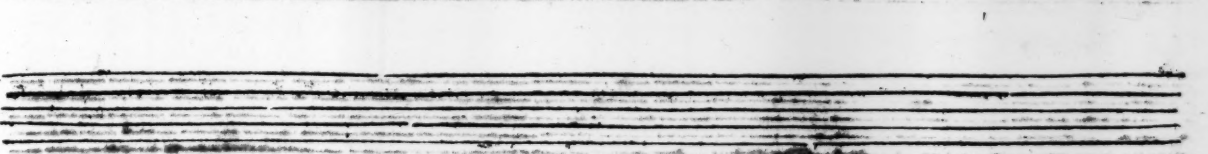
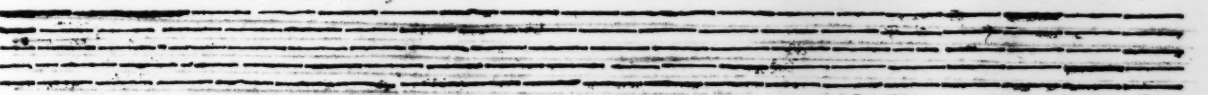
ALBINO OPERA

319



The Bass continued.

The Bass continued.



2111 2

CHORUS. S.

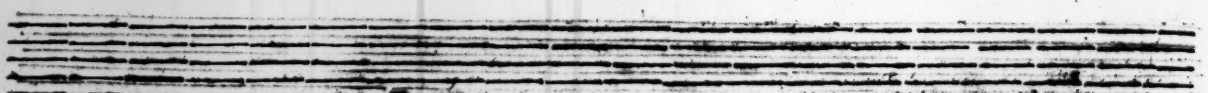


hear, and swell thine honest Song with Songs of Glory and of New Gods as thou.



The Bass continued.

The Bass continued.



FINIS.

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

ALH10